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THE LIBRARY OF BUSINESS PRACTICE

VOLUME VI

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ADVERTISING

A. W. SHAW COMPANY
CHICAGO NEW YORK
LONDON

THE
LIBRARY OF BUSINESS
PRACTICE

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ADVERTISING

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PART I—SELLING POINTS THAT GRIP PROSPECTS

Your Short-Cut to Business

ADVERTISING short-cuts distribution; it picks out buyer and seller who are looking for each other and brings them directly together.

Ninety million of us here in America are groping in the crowd, product in hand, searching both for a buyer and for some one who can supply our wants. An advertisement is a bulletin posted where thousands of paths cross. From it one of us learns of a chance to buy or sell. Two out of millions have been brought face to face, ready to bargain.

When you go into business, however, your advertising can announce either honest or unscrupulous selling. Readers are holding you to account. Your claims and your results must check up; the responsibility for absolute truth is on your shoulders.

Once you are established, advertising is also a short-cut to sustained business. But in this, too, it holds you responsible for the continuance in your product of the value which first found buyers. Finally, consistent advertising will connect you with truth in the public mind. Then you have secured the most valuable asset on your books.

WILLIAM WOODHEAD

President, Associated Advertising Clubs of America

I

WHAT MAKES MEN BUY

By Carroll D. Murphy

UNDERNEATH the changing forms of business stand the fixed motives of men. From the time of stone axes, when men bartered necessities one for the other, the reasons behind the bargaining have always been the same. The man who knows how to sell or advertise today does not need to invent novel arguments or create new demands. Instead, he builds his appeal upon the foundation motives of hunger, cold, self-preservation, pride, love, enjoyment, gain. The man who plumbs the spirit and attitude of the buyer, who frames the right appeal in kind and aim, succeeds whether he does business by stage coach or by limited train. The problem, then, is: can these various appeals—these vital motives of the buying public—be analyzed and charted? Keen business men have demonstrated the answer beyond doubt or question. They have been and can be so charted and so used every day.

A manufacturer of traction engines, who had spent years developing the mechanical points of his machines, framed his advertising copy upon what seemed to him the chief excellence of his proposition—the technical perfection of his engines. The advertising, although placed in reliable farm journals covering a section where tractors could be used to advantage, failed to bring

adequate results. Unable to account for this failure, the manufacturer called in his ablest salesman to go over his advertising plans with him.

The field man sized up the situation immediately. "Your talk about the mechanical excellence of your engines is just the kind of argument I use in appealing to engineers. But this is over the heads of farmers. A farmer knows all about horses, but practically nothing about steam engines. He knows what a horse can do for him, and how much its work costs.

"When you talk about a traction engine, the prospect is threatened with an extra and unthought-of expense without which he believes he is getting along well enough. Before technical points can appeal to him he must feel that he is missing money-making possibilities, that he is doing without a labor-saving advantage."

MAKE *your advertising appeal to the customers you wish to reach—find the specific motives that will urge them to action, and play on these motives.*

The later advertisements were based upon the cue given by the salesman. They called the engine "an iron horse" and compared its cost and usefulness with the farm horse. What each consumed, how each was driven, what each could do per day and per acre were set forth convincingly.

This advertising brought profitable returns. It appealed directly to the farmer's wish for better horseflesh, made the tractor appear to the farmer as a better and more profitable draught animal, and convinced him that he was not getting on well enough without it.

Failure to make this actual contact—self-absorption instead of sympathy with your customer's situation—failure to aim the right appeal at the right target—is

the difficulty behind blind selling. The old-fashioned business was too dignified to attempt this appeal to vital buying motives. What it produced—the uses and advantages of this product—the buying moods and the buying resolve—were all trusted to the imagination and initiative of the prospect when he heard the company's name or saw the front elevation of the factory.

Modern selling bears the other way. Nothing is too daring for it. But neither the old nor the new sales methods turn the most goods at the least cost unless some one, in the casual mood of his average prospect, has sat down and charted out why he would or would not purchase the product himself.

To build a business on another's sales plan is a common enough undertaking. Mere imitation, however, does not take the place of analysis in selling. Counterfeiting appearances will not coin the sales secret that brings the prospect to the product. The fact that one sales scheme or style of advertising has figured in a successful season or career, does not prove that the same motions will duplicate the success. One firm may be succeeding because of an unseen appeal, and in spite of mistakes. But the campaign which has failed, failed because it went wide of the vital purchasing motive. What is lacking? When the addition of a single appeal changes a selling failure to success, the lesson is plain.

A retail stationer who manufactured his own stock of cards and brochures found business failing. He reduced prices, and his trade recovered for a time, but not enough to balance the cuts. Again he slashed prices, and again his receipts established a new record. But he was nearer bankruptcy than before.

As he sat by his desk late one night, going over his books, it came to him that it could not be the price on a

"two-for-five" postcard, or a "two-for-a-quarter" booklet that stood between him and sales. It might even be that by his cut rates he had lost caste with his well-to-do trade. In his search for underlying reasons for his slump, it finally struck him that the better residence district had been shifting. The folk who had bought his booklets were now taking other thoroughfares down town.

His decisive appeal had always been the utility of his service—the handy location of his shop. No cut in price could bridge the gap left when this link dropped out. A change in business location, or in the character of his stock and trade, was essential to the renewed success of his manufacturing and selling efforts. He moved—and throve.

An accident in the laboratory of a big concern several years ago led to the discovery of an effective cleaning compound. Fifty thousand dollars were sunk in a campaign to establish a household demand. When the market failed to develop, the proprietor turned the key on that department with a vow never to make or advertise the product again.

Yet this cleaner now has a regular place in many factories, while a rival brand has made itself almost indispensable in the household. The fifty-thousand-dollar campaign was based on a free trial, "money back" coupon inserted in every package. The money motive was played one hundred per cent strong and other buying motives were disregarded. The rival has found cleanliness, utility in the house and the saving of labor to be vital appeals.

Instead of interviewing retailers on why products are not moving and in this roundabout way getting at its selling problems, one concern has for years kept an

analytical sales record of its various products, the kinds of argument and copy which have proved effective or otherwise, and the different appeals which have successfully marketed each article. The copy chart (Figure I) is based on these records. Every time the firm has attacked a new sales problem or planned a new advertising campaign, its selling appeal has followed the lines of this chart.

BASING *your advertising campaign on this copy chart means that you must analyze your proposition thoroughly and find the one right appeal.*

In using this "form and motive" chart in planning to market a product, the first question is; "Does the selling effort require an outright expenditure of money or does it merely change the direction of the expenditure to which the prospect is accustomed? In other words, must the prospect decide to make an additional outlay of money or merely choose the goods you are offering in place of something else?" This question is of the utmost importance, since the character of the advertising copy, that is, of the appeals made, must depend upon the classification.

In the analysis of products, four classes are important. These classes are represented by columns A, B, C and D in the form and motive chart. If the article you are offering is something the lack of which the prospect has never felt and which on its face appears to be merely an extra expense, your prospect is in column A. The attitude of mind natural to him is that he is doing well enough without your interference in his routine program of purchase and use.

The problem of the advertising and sales campaign in this case is to show the prospect the possibility of

more profit through your article and to make him feel the disadvantage of being without it. Your advertising copy must inspire the prospect with a desire to save effort, make money or secure some new satisfaction, and must persuade him to make an unexpected outlay for the untried advantage it may be to him.

If, however, the goods you offer meet an existing and evident want, your prospect falls into the B column of the chart. His mental attitude is, "I've wanted something like that" and, having planned to make such a purchase when opportunity offered, he puts through the expenditure at once. In this case you need only to explain, describe and picture your product, showing that it is what he has needed and desired. The difference between the attitudes represented by the two chart columns is that B stands waiting for you to come and offer him what you have. A, on the other hand, is headed in the wrong direction; you must stop him, turn him and take him back with you.

A further distinction arises with advertising commodities that are in habitual use. All of us must have food and clothing. All, in one group or another, must have paper and pencils or nails and cement. If you have goods to sell similar to those I am buying, the whole question is to make them as cheap, as good and as easy to buy as those I now use. Then by persistent advertising you may succeed in stamping the name of your brand on my mind more strongly than your rival and you will attract my patronage.

If, however, the purchase of your goods requires a change of habit or an inconvenience of any kind, you must instill a motive for the change. Your advertising copy must show reasons why. If you find me walking past your door, you must give me a reason for turning

in at your place or I shall not change my habit.

This four-fold classification of prospects suggests the dominant thought of your selling campaign. Skilfully

HOW TO ANALYZE YOUR ADVERTISING PROBLEMS

	BUYING ACTION REQUIRED	INCREASED EXPENDITURE OF PROSPECT'S MONEY		ONLY A CHANGE IN DIRECTION OF PRESENT EXPENDITURE	
	CLASS	A	B	C	D
CHIEF FACTORS IN DETERMINING STRONGEST SALES APPEAL	CHARACTER OF PRODUCT	UNFAMILIAR AND WITHOUT READY DEMAND	UNFAMILIAR BUT MATCHING UNEXPRESSED DEMAND	FAMILIAR BUT OFFERED IN AN UNUSUAL WAY	SIMILAR TO GOODS PROSPECT REGULARLY BUYS IN SAME WAY
	ATTITUDE OF PROSPECT	THINKS HE IS DOING WELL ENOUGH WITHOUT IT	WILL REALIZE NEED WHEN INFORMED OF PRODUCT	HABITUALLY BUYS SIMILAR BRAND IN ANOTHER WAY	NOW DOES EQUIVALENT BUYING
	TASK OF SALES CAMPAIGN AND ADVERTISING	MUST MAKE HIM FEEL HIS DISADVANTAGE	MUST TEACH HIM WHAT PRODUCT IS	MUST LEAD HIM TO CHANGE THIS HABIT	MUST EMPHASIZE BRAND TO GET
	DOMINANT TONE OF COPY TO FIT TASK	PERSUASIVE AND IMPELLING	ANALYTICAL AND DESCRIPTIVE	"REASON WHY"	SUGGESTIVE OR "PUBLICITY"
BUYING MOTIVES TO APPEAL TO	MONEY	X			X
	UTILITY		X	X	X
	CAUTION	X	X		
	PRIDE		X		
	SELF-INDULGENCE			X	X

FIGURE I: Every advertising campaign must develop arguments that fit the peculiar needs of the situation. This chart shows the various factors which determine what buying motives to appeal to

used, the principles included in this classification reduce to black and white the problem behind any advertising campaign. They indicate the angle of approval,

the style of appeal which should predominate and the conditions that must be met. They are the guide of the advertising manager as he writes his copy.

After the selling campaign of an improved household article had failed, an extensive investigation was made to determine the cause of the failure. The result of the investigation, in which a large number of average buyers were interviewed, revealed the fact that they had felt no disadvantage in the use of the article to be displaced. The old device had always served and it seemed good enough. In the selling process, the vital advantage of the new over the old device and the fact which made the old undesirable, had been lost to view. An article in class A had been offered with class B sales talk, and failure was inevitable. The nature of the product and the normal attitude of readers demanded that the copy show up the disadvantages of the old and the money gain or time and effort-saving value of the new product.

When on the other hand the latest novel comes out in a second edition—testimony enough of its popularity —simple descriptions are sufficient to sell it. It falls into that class of commodities for which an eager public is waiting. So, too, mere announcement of the name sells gum, soft drinks and cigars. It takes genuine reasons, however, to make the housewife risk her expensive woolens and laces with an unfamiliar soap. It means a decided change in buying habits for her to demand a new brand of rice, corn starch or cocoa, against which her grocer very probably will make a protest. There must be reasons behind the choice, and those reasons must be made plain.

Behind his decision to buy or not to buy, moreover, every individual prospect has one or many motives. The sum of these individual motives, or groups of motives

will indicate not only those springs of action which successful selling touches, but also the appeals which will produce results.

THERE *are five motives that induce buying—knowing the class of customers you wish to reach, you must determine which of these motives will make them buy.*

As shown in the chart these motives are roughly classified under five heads:

1. Money gain or money saving.
2. Utility, necessity, convenience, enjoyment, love, moral considerations.
3. Pride or emulation.
4. Caution and foresight.
5. Self-indulgence, such as luxury, ease, laziness, vanity, appetite.

Every blend of the human motives which prompt buying can be classified, more or less loosely, under these heads. To determine that the tone of your sales talk and advertising should be persuasive, descriptive, logical or suggestive is not enough, if you want to secure maximum returns from your campaign. Your appeal will still be made blindly unless directed at the most inviting specific motives you can discover in your prospects.

The most elementary appeal is to offer your prospect money gain or money saving through his purchase. Any periodical you pick up offers examples of "bargain price" headings: "Direct from the works—saves forty per cent" or "At factory prices on approval." The cheaper store plays up price more often than any other appeal. Sales schemes are generally based upon money gain; it is the chief resort of the advertiser who is groping his way.

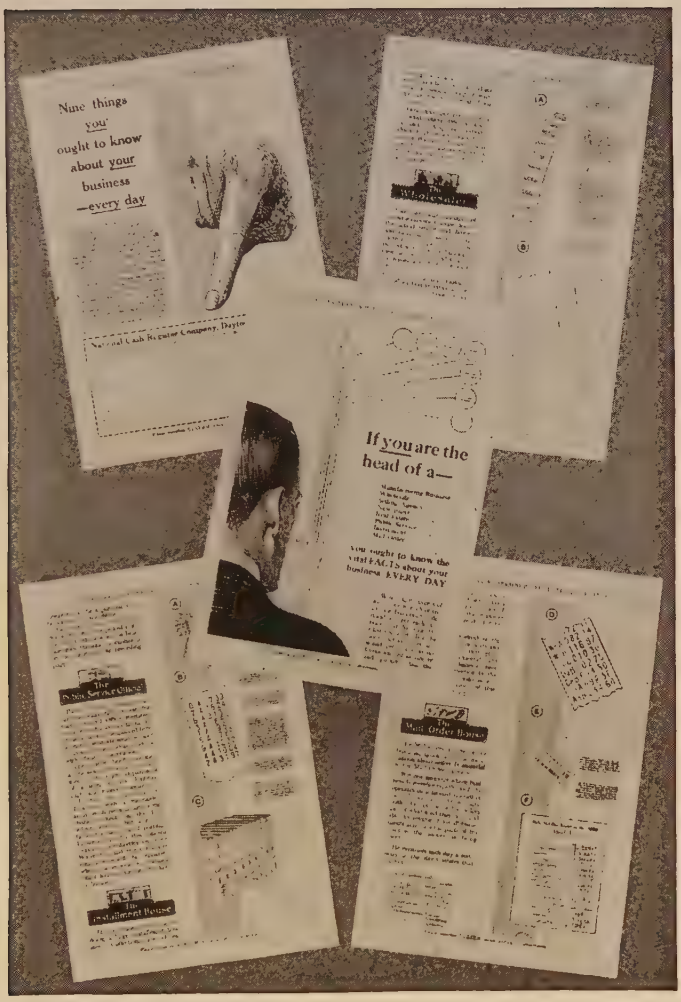
The money motive furnishes the big outlet that accom-

modates demand to supply. By a quick shift of price and a limited time appeal to the money motive, stocks of all sorts and under every condition are closed out with a margin of profit or salvage. Over-emphasis on this money motive, however, may result in a loss of prestige and patronage where prospects want utility—quality rather than cheapness.

Wherever there is a warm human touch—wherever the salesman's talk, the window display, the demonstration or the advertisement strikes home—the appeal can be classified by the chart as touching one or more of the vital motives which actually underlie your interest in your purchase.

Such an appeal may not insure the success of a campaign, for at every step between factory and consumer there are chances of error in merchandising. During years of business, however, this form and motive chart has been proved to be an excellent preliminary test of sales tactics. The average copy-writer throws aside an advertisement which has failed and starts anew. The salesman "tries out" one style of talk and failing, discards it for another line of argument. But the man who has charted his problem, revises, develops and strengthens the form and direction of his appeal until it sets a new mark for sales.

Under each of the five headings many specific motives may be grouped. Judgment, working on the results of a new test, will determine for any business which are the vital ones that impel the average prospect to buy. The manufacturer of a patent weather strip launched his product with enthusiastic copy and sales talk about the cleanliness and warmth of the "weather-tight home." But people did not buy. Then he changed his approach and pictured a house where dust and disease-laden floor



The page shown in the center, the first of a multipage advertisement, of which 5 out of 12 pages are shown, attracts eight classes of prospects to the combined sales talk and demonstration which follow. The last page—upper left corner—urges immediate action

Emphasis laid on everyday desires, as here shown, gives you an opportunity to flag the prospect's attention. These food product illustrations use the appeal of "relish," of cleanliness, and of a healthful diet

drafts constantly threatened the health of the children. Immediately sales picked up. Unconsciously he had reclassified his product under the "A" group and changed the basis of his appeal from a lower to a higher motive. He secured extra expenditure from his prospects by making them feel the disadvantage, the danger of being without his product. His former appeal to mere comfort and pride had nothing like the selling force of this appeal to the more potent motives of caution and parental love.

> ANALYSIS *before the campaign begins saves many an advertising dollar—it means a closer study of production as well as advertising and selling methods.*

By the use of the form and motive chart these false starts and wrong angles on business problems are minimized. The practice of analyzing sales problems, prospect groups and ruling motives by the chart enables a business man to proceed with greater decision and confidence. He learns not to forget the mass or average of his prospects for the fortunately placed few. He learns to combine appeals in a single sales talk or advertisement so that it will reach different groups. He learns to make a mental purchase for the class of trade he seeks and to study the motives that impel his prospects to buy. He learns that buying motives change constantly and that with every special occasion, every change in price and quality, and with many restricted appeals to various groups of prospects, the power of motives increase, decrease or sometimes vanish.

It is the dominance of different motives in different classes of trade, indeed, that promotes competition. The low-priced article makes its money-saving appeal to one class, the medium-priced product sells through its quality

to the middle class, and the Fifth Avenue or Michigan Avenue shop makes its appeal to the pride, exclusiveness or ambition of a still wealthier group. The fitness of one brand for one use, and of another for another use, enforce their appeal to the diverse motives which govern the buying of the different classes. To make headway in a competing field you must know your own place and handicap.

The form and motive chart is a development. At the conference on advertising and sales where it first took concrete form, the production manager suggested that in his study of supplying diverse demands for years, he had noticed a certain underlying principle which seems to govern the acceptance or rejection of new articles by the public. Where the article was the first of its kind and required extra expenditure, for example, there was no spontaneous welcome. In other cases the reception was eager and a mere explanation of the product sold many units. During this statement the advertising manager's pencil had been busy.

"Isn't this what you mean?" he inquired, tossing a diagram across the table. "I have followed the returns from copy of different types for the last five years and it seems to me there is a relation here between my 'reason why,' descriptive and persuasive copy for different products and the spontaneity of demand you mention."

The diagram, which was merely a rough draft containing only the germ of the present form and motive chart, went round and came to the correspondent, who blocked out the circular letters. After a long study he nodded vigorous approval. "I think," he said, "that I have been using this idea in writing letters for some time, though I have never been able to formulate the thing. In ordinary letters where I have merely to sug-

gest choice between two actions, three lines often suffice. But when I am trying to sell a man a job lot of goods, even though I know he is in the market, I go into full detail, analyzing and describing what I have, so as to assure him of satisfaction in buying."

So with the credit and collections man, and the manager of field salesmen. Each found something in the chart and added something to it.

The chart of advertising problems developed in this conference sheds light on nearly every problem involving motives of action. For example, it forecasts the demand and indicates the selling force which must be put behind a new product to move it. Consideration of the buying motives to which an article will appeal has also, in several cases, led to the designing of new patterns to include stronger talking points.

Two experienced advertising men recently prepared alternate copy in the same difficult campaign of selling by mail. One based his analysis of the selling problem on the form and motive chart; the other man did not know of its existence. Without the chart to give him direction, the latter unconsciously diagnosed his selling problem as belonging in class "A." He devoted almost two-thirds of his 672-line space to a class "A" appeal, urging business men to think how much the lack of the product was handicapping them, and persuading them to buy. Where ninety-six orders would have given him a clear margin of profit, he received forty-four. Where twenty-six were hoped for, he received seven. Where two hundred were counted upon, the advertisement pulled only forty-nine.

Meanwhile the other man, studying his prospects, decided that a market already existed and wrote descriptive or class "B" copy. The rival advertisements were

crossed both in newspapers and in magazines. Orders cost the chart user thirty per cent of the selling price; his colleague who relied on instinct and experience instead of cold-blooded analysis paid many times as much.

National campaigns have gone far to establish what this test indicated as to the principles underlying the form and motive chart. Knowledge of the entire problem and of the factors involved is, however, the first requisite in using this chart. Chance of error is by no means eliminated. But rightly used, mere tricks of phrase-making or interesting display cannot compete with this plan in securing high average returns. Charting your sales problem in advance, basing your appeal on knowledge of the product and the prospects' desires or needs, has proved a sure method of making men buy.

THERE *is no legitimate business which human-nature advertising will not vitalize—no proposition however staid and stately, however coldly commercial, that the right kind of vigorous, red-blooded copy will not transform into a thing of life and interest.*

—D. Herbert Moore

II

FINDING THE POINT OF CONTACT

By Edward Mott Woolley

ADVERTISING would be a simple proposition if the advertising man had ability to read the individual human mind.

Suppose that you stand in a window facing Broadway. You look out upon a multitude of people passing, each one your willing customer if you knew precisely how to appeal to his or her specific wants. In the brain of every person in that Broadway throng exists some vulnerable point where your advertisements could find contact.

The trouble is that you don't know what the points of contact are, so far as the individuals are concerned. If you did, you could with an assurance of profitable returns get up a personal advertisement—a dictated letter—to each one of a million people. To John Smith you might say, with full assurance: "We have exactly the waistcoat you want—black and red, with the design you admire so much." To Mrs. John Smith you could write: "Come at once if you want to secure that hat you fancy, trimmed with this material so becoming to you, and well within the price you have decided on." And you would hit the mark in every case.

Unhappily—or perhaps happily—the advertising man has no supernatural power to scan a crowd and deter-

mine what each individual wants, or what argument would avail in a particular case. Conditions must be accepted as they are. The main question is: how can we make the best of existing conditions, of what we do know—and prepare the most effective advertising?

GETTING the right point of contact means finding the specific appeals that will sell your goods—it is the ultimate test of successful advertising.

Here lies the fine art of advertising—to find the point of contact between the goods and the consumer. It is indeed an art that has much to do with mind-reading, not of individuals, but of classes. It is the art of knowing the weak spots of self-interest in any given group of mankind—of knowing the psychological operation of advertising arguments.

This is the test of successful advertising. Often the business man overlooks this principle, or undertakes an advertising campaign without classifying those he wants to reach. In New York today there are business houses that are trying to reach Fifth Avenue shoppers by means of East Side advertising arguments, and vice versa. The unskilful advertiser either fails to study out points of contact, or he reasons out such points of contact from a wrong understanding of psychology.

Did you ever stop to think that hundreds of thousands of persons may be reading your advertisements without the slightest tinge of curiosity or interest?

When an advertisement goes begging among a horde of persons for whom it is intended, the point of contact has been missed. The connecting element is lacking, and you must do some mind-reading.

The advertising man in looking for a point of contact, first scrutinizes the goods to be advertised and then scans

Through conservatism in layout and typography these advertisements subtly hit the point of contact and carry to the prospect an impression of quality intended to establish reliability and create confidence. The watch layout accentuates this effect by using slim balanced panels.

Here are five schemes from which to select a booklet cover with attention-value in colors and layout. The examples shown show an expensive painting (center), a story cover, an inspirational design, a demonstration layout (lower center), and simple typography

the people who afford the possible market. He asks: "What feature is there about these goods—their manufacture, appearance, quality, use, price—that will create an interest and desire in the individuals that my goods will fit? And by what argument can I connect my goods with these wants that will make a straight line of appeal between them?"

In short, how can he find the point of contact between his goods and his prospective customers?

Advertising history is full of instances where points of contact have been found by a simple process of putting in a fuse, just as the electrician suddenly establishes life in the incandescent bulb. The electricity is present at one end, and the lamp ready at the other. It remains to effect the connecting bond.

A manufacturer of neckties decided on an advertising campaign. He didn't know what to talk about. While he believed he made as good neckties as could be made for the price, they were pretty much like other neckties and he couldn't see what he could honestly say to make the buyer think he ought to purchase them in preference to any other necktie.

But one day a man who was not a manufacturer was going through the plant. He walked through the cutting room and noticed that the material was cut on the bias.

"Why do you do it that way?" he asked. "Isn't it a waste? I should think it would be simpler to have your bolts of cloth manufactured just the width of the tie length and then cut your ties crosswise."

"That would never do," explained the manufacturer. "The tie would wear out quickly if the material were cut all one way, or it would stretch if it was cut all the other way. By cutting the cloth on the bias we get

the greatest strength and best shape-holding power."

"I never knew that," the visitor replied, "and I don't believe one man out of a thousand does. There is your point to advertise."

The manufacturer used it. And it was successful. It was the point of contact between his product and the users of ties. His neckties became distinctive through persistent advertising of the cut-on-the-bias idea.

YOU must make your advertising distinctive and positive—examples of campaigns in which a new and positive note succeeded in making the point of contact.

A good point of contact in advertising must, of course, be a distinctive point; for if it has been used before, it is no longer *the* point of contact; it will have been burned out. And this distinction in an advertisement does not mean that you must misrepresent your goods, or your competitor's goods. Many, perhaps all, necktie manufacturers cut their cloth on the bias, and probably all furniture makers use the filling and rubbing process which one manufacturer emphasizes. But these points had never been brought before the buyers, and the manufacturer who first made public this fact found the point of contact and reaped the reward.

Your competitors are negative. You must make your advertising so positive that your readers will not be concerned with other possible features in the goods of your competitors. When you have done this, you have found the point of contact.

It is one thing to advertise successfully a specialty having some intrinsic and exclusive attribute. It is quite another proposition to find points of contact in staple goods, against which strong competition exists. The bulk of human necessities is made up of staples.

Hence the greater necessity of distinctive advertising that fulfills this demand for finding a point of contact.

Sometimes a manufacturer attains a position where his name largely forms the link in finding the point of contact, but often a quality in the goods does even more to build up trade.

A certain clothing concern became distinctive, not by putting forward the texture, styles and patterns of its goods, but by dwelling on the *thread*. "Will not rip" was the text that went to the point with the class of trade sought.

Some years ago a notable advertising campaign pushed the sale of a certain hook-and-eye—an almost hopelessly insignificant article of commerce—making the "hump" the point of contact.

"Health underwear" is another example of looking within the goods for a particular characteristic upon which to build an advertisement. The wearing qualities, the warmth, the texture of underwear, had all been talked about; never before its health-giving qualities.

"Silver plate that wears" is the keynote of a business house that has given its product universal renown. The buyer had been told about beauty and richness and material and style; but here was another appeal—wearing quality.

All these features are new and distinctive. They are also real and vital; and that is a prime necessity in finding the point of contact. They existed in the goods, they were found by analyzing the product or proposition and finding the specific features that would arouse an interest and desire in the buying public.

An advertiser, of course, must generalize and point out the other merits of his goods, but the one thing that lifts them from the commonplace and identifies them

conspicuously is this particularizing on one quality. If this quality—this point of contact—can be made to embrace all the other good qualities, so much the better.

Strange as it may seem, merchants sometimes go along for years without finding the logical points of contact in their advertising. The typical case of a New York clothier shows how the vital thing may be within the grasp of a business man, and yet remain undiscovered for years. This instance of the point of contact idea differs somewhat from those already cited; it is a little broader in scope; yet the principle remains the same.

HOW *Moe Levy and Company changed an unfashionable location into an advertising asset and made an unpopular name stand for good clothing at popular prices.*

The concern now has four stores in New York, and all this growth came during the period of three years. For a quarter of a century the proprietor had conducted a small clothing business on a street a few blocks east of Broadway. Somehow, he didn't get into the New York current, despite the fact that he was advertising and living up to the precepts of honorable merchandizing. One day, after all this time, he sat down and put the case to himself something like this:

"New York is big; my store is not. Why? I have reliable goods; the streets are swarming with people who wear clothes. How can I induce half a million of them, more or less, to buy of me?"

The thing that he was seeking was the point of contact, although perhaps he didn't call it by that name. He had the goods to sell, and he could reach out in any direction and touch a possible customer. Yet it was very clear that he must appeal to this nearby market through some advertising channel radically different from that

used in the past. He cast longing eyes on Broadway as a new location for his store, but the Broadway rents were too appalling. He realized that *he couldn't go to the Broadway patronage;* that patronage must be *brought to him.* It seemed an impossible thing to do. He took the problem to an advertising man of long experience.

When the proposition was sifted and reasoned out and analyzed in all its aspects, two things stood forth conspicuously:

First, the store was badly located for an extensive trade of good character.

Second, the proprietor himself did not seek to elude the fact that there was a great deal of popular prejudice against his name.

The advertising agents might have advised him to move to Broadway and change his name, but neither of these acts would of itself have found the point of contact for the company, even if possible of accomplishment. Instead, a bold campaign was determined on, taking conditions *as they existed,* for the basis. The business had only a limited amount of money to spend on advertising, but it was apparent that half-way methods would be worse than none. The value of advertising is not always, nor often, measured by the money that is spent on it.

At the outset of the campaign it was evident that apologies, either for the location or for the name, would be fatal. Why not, on the contrary, make *capital* out of them?

Instead of offering excuses, the campaign glorified these facts. The side street store was no longer a misfortune; it was the great good fortune of the buying public, for it enabled that public to take advantage of

the cheap rent paid by the proprietor and consequent lower prices. On the same principle, the name was made something to be proud of, for it meant big bargains and *money-back* if not satisfied.

A systematic campaign of small-space advertising was begun in the newspapers. Here, for instance, is one of the little advertisements that set the store on a sort of pedestal.

> **I SUPPOSE 119 to 125 Fifth Avenue, instead of Walker Street, would sound better, but it would only add to the price. instead of our quality.**
>
> **MOE LEVY & CO.**
> **119 to 125 Walker St.**

In the same way, the unfavorable name was changed into an asset:

> **You can be proud of Moe Levy & Co's name in your suit. Who else's name means money back so easily?**

The campaign found the point of contact in an amazingly short time. The very thing the proprietor had bemoaned, *his location,* formed the point of contact. It touched the spot that had been missed all those years. If the advertisements had said, merely, "CHEAP CLOTHES AT MOE LEVY & CO'S", another quarter of a century might have elapsed with the point of contact an unknown quantity. The connecting bond was found in the clever human argument that proved, not cheap clothes themselves but their logical possibility.

To make the point still more effective, the advertisements were couched in snappy language that probably the "old man" wouldn't use. There was a plentiful sprinkling of slang, while odd words and phrases were

coined to suit the occasion, as for instance, "gingery styling," "nifty," and "newities."

Sometimes, no doubt, the subtle thing I have called the point of contact is hit upon without the exercise of extraordinary brain-power on the part of the advertising man. Indeed, it is found in some cases altogether by accident. Yet these are the exceptions. As a general proposition, the point of contact is found by reasoning out, in detailed logic, the characteristics of human nature, and particularly the characteristics of the particular class to be reached. If this were not so, the professional advertising man would be merely a clerk. As a rule, the details of the most successful advertising campaigns have been worked out in advance to an extraordinary degree. It is this sort of skill that every business man should seek to build up in his advertising department, for it marks the difference between advertising as a gamble, and advertising as a business proposition. The more closely a campaign follows the laws of human nature, the surer will be the dividends.

Sometimes, the point of contact comes primarily through an initiative of business, rather than through an initiative of advertising. The vital spot is found by combining the two, and yet the advertising campaign would be impossible except for the *business* initiative back of it.

> FINDING *the right point of contact is the result of study, not guess work—examples of campaigns in which the one best appeals has been successfully made.*

We have plenty of examples. "It Floats" quickly found the spot. To a man in the habit of searching at the bottom of a bath tub full of water, the idea of a cake of soap that would float was alluring. But it was the

enterprise of the manufacturers, more than that of the advertising agents, which found this point of contact.

How often the manufacturers of a product are stirred into initiative by their advertising departments, is a business secret. The enterprising advertising man, when he finds he has exhausted his points of contact, goes to the manufacturing end of the business and says:

"The fuse has burned out. The bond that formed a connection between our goods and the people no longer exists. We must create a new element of connection. Before we can get results from further advertising, we must put into our goods a new point of contact."

It may be that this situation has been brought about by the appropriation of advertising arguments by competitive concerns. It may be that the arguments themselves have been too long continued. Whatever the cause, a nice problem of initiative is opened.

Guaranteeing hosiery illustrates the point. Hosiery is an exceedingly staple article. It would seem difficult to do any radically distinctive advertising, for stockings are woefully alike. Something had to be done that would border on the spectacular. The initiative of the manufacturers made it possible to "insure" your socks. It made a strong point of contact.

"In finding the point of contact," an advertising agent said, "first analyze your product down to the minutest details of raw materials, processes of manufacture, quality, finish, style, usefulness, price and the hundred other features.

"Next make up your mind what class or classes of people you want to reach, setting down the typical characteristics of the class in question.

"Then decide on the arguments and features that appeal to that class and lay out your different advertise-

ments with a definite design on that class. If you are advertising shoes among farmers, for example, you would naturally look to and point out the features of strength and wearability rather than style and appearance. To one class, a sentimental point-of-contact argument may be directed. In another class you may appeal to pride. You may base your arguments on love of family, self-respect, need to economize, generosity, desire to better one's condition in life, personal comfort, fear, logic, common-sense, and so on indefinitely.

"Having done your analyzing and mind reading, appeal to your various classes through the whole gamut of wants and sensations: The question of whether to use only one argument or several in each advertisement does not come within the scope of this discussion and under any circumstances the seller will pick out those characteristics that will find the point of contact in the person to whom he is appealing. The food manufacturer, for instance, selects a flavor or health-giving quality or the element of cleanliness. Whatever he takes, he aims to make it the most powerful appeal to the known traits of his potential customers.

"An advertisement must have a definite purpose and distinctiveness if it is to find the point of contact with the buying public."

GLANCE *for a moment at a successful advertisement. It has found the point of contact. It has caught and held attention. It has gone straight to the self-interest of the consuming public.*

—Edward P. Hatch
President, Lord & Taylor

III

MAKING THE MOST OF DISTINCTIVE MERITS

By Thomas Russell
Advertising Consultant
Formerly Advertising Manager, The London Times

STRONG indefinite claims of merit in a product are generally less effective in selling goods than a much weaker claim which is definite. Whenever it is possible to say that your article is "the only" one which has this or that characteristic, your selling campaign scores a great point.

The enjoyment of patent rights in almost any invention carries with it great opportunities in this direction. A certain company secured some very effective advertising for its extract of beef at one time by announcing itself as "the firm with the farms." Another concern advertising a milk and malt food scored a point by calling it "the only milk and malt with all cream in it." One restaurant advertises that it is the only restaurant whose patrons are free to visit the kitchens, a powerful claim which implies more than it says.

Nothing else in this world is so definite as arithmetic, and figures in advertising have great value because of this fact.

At one time there was a very notable movement in the bakery business in England. The newspapers had been pulling for a better standard of flour, and the name "standard bread," used in the newspaper articles, became almost a definite trade description, meaning what

a number of medical authorities set down as the right kind of bread. The standard adopted was that "the bread should contain eighty per cent of the wheat kernel, including the germ and all the semolina." So far was this definition accepted that in all likelihood a legal action could have been sustained for false trade description against any baker who sold as "standard bread" a loaf which was badly below the mark.

But any one can sell standard bread who chooses to make it right; there is no trade-mark in it. There are, however, at least a dozen proprietary breads, some of them very well advertised, the principal ones being Hovis bread and Turog bread. Obviously, if people are eating standard bread, they cannot eat as much Hovis or Turog bread.

The Turog bread people claimed in their excellent advertising that their bread had all the germ and the semolina in it, too. The Hovis company, however, made a much more definite claim. It declared in all its advertisements that Hovis bread contained "all the wheat that is fit to eat" and that twenty-five per cent of it by weight was germ—a quantity far exceeding that in standard bread. The advantage of a definite arithmetical claim in cases like this is obvious.

> A SINGLE *definite merit in your product may well form the basis for your entire campaign—back every claim with an iron-clad guarantee of satisfaction.*

The definite claim sometimes takes the shape of a penalty offer. In answer to some sort of rumor (never traced to a specific source) which must have been very annoying, the proprietors of a well-known beef preparation advertised that they would give $2,500—or some such sum—to any one who could prove that they had

ever bought a horse. They even offered a reward to any one who could find a responsible person who said they had. This was a legitimate use of a device often used in much less legitimate ways. Sometimes you will see a patent medicine or beauty preparation advertised to do certain things, with an offer of $5,000 guarantee; but, on reading into the small type, it turns out that the $5,000 is not offered if the goods do not do the business, but only if any of the testimonials are "faked," or if any one can prove that the advertiser did not send out the free samples which he offered.

A testimonial is a definite claim, and there are cases where it is a very strong one. For years a cough-cure merchant had been using some crowded copy which showed very good results. But one day he went to the office fresh from a domestic achievement which enabled him to write with perfect truth an advertisement beginning "I cured my son." When this went into the papers the number of replies doubled immediately.

This touched another source of good advertisement copy. Personal enthusiasm for the goods gives definiteness to the claims and introduces a warm humanity into the exposition of them which cannot be got in any other way. If the advertiser does not write his own "copy," he should at least not let any one else write it who is not saturated with enthusiasm for the product. Sometimes he does not himself realize all there is in his proposition; he may not realize the definite claims which an outside observer might detect.

A year or two ago a physical culture expert—a very fine teacher of that art—asked me to look over his advertising and tell him why his replies were becoming more expensive. The answer was evident enough without looking at any advertising at all. Competition had

greatly increased, and apparently every one was offering the same sort of teaching, the same sort of exercises. When I told him that his replies were fewer because there were now several people offering exactly the same thing as himself, the man of brawn heaved a sigh and conceded the point.

"Do you teach any better than the other fellows?" he was asked.

He assured me with enthusiasm that he did. Why? Well, the rest of them were all on the wrong tack. They taught people to contract their muscles, whereas the right thing to do was to stretch. Just this definite claim of a difference was what distinguished that business. And when it was put into the advertising its value was evident from the first week.

While old establishments, stories of growth, and similar facts are often effective in advertising, it is possible to make something more of a tradition than mere claims, definite enough in their facts, but not at all definite in their implications. The house of Broadwood's based its piano advertisements on tradition. It stated that John Broadwood the First made a spinet for Handel. Another Broadwood had made the piano which Beethoven allowed no one but himself and his tuner to touch. The piano on which Mendelssohn composed his immortal "Song without Words" was a Broadwood. When Chopin visited the British Isles he would play in public on no piano but a Broadwood, and the instrument is still at Broadwood's place in London, along with a duplicate of the grand piano made for Queen Victoria.

This effective advertising was rendered possible by the fact that there is a story in Broadwood's business. In fact the whole place is rich in tradition. The workmen are a class apart, many of them descended from father

to son, tracing their ancestry to the craftsmen of the eighteenth century who worked for the first John Broadwood. Many great musical composers have had Broadwood pianofortes made for them; not only this, but many of them have actually supervised the making—asked for little changes in tone and in the mechanism of touch, and pointed out ways in which greater perfection might be found; so that these "ghost kings of music" (as they were called in a certain advertisement which made use of the definite Broadwood history) were themselves a part of the tradition, their influence was felt in the touch and tone of a Broadwood piano. Nothing could be made more effective than a definite and interesting claim of this nature.

This fact of advertising has been said in words which deserve to stand in letters of gold before the eyes of every advertising man:

> "It is easy to find new and striking things to say of any product; but the right way to make good advertising is not to study new and striking things, but to study the product."

THE aim of every enterprising merchant is to do something distinctive—to make his business stand out in bold relief. The dead-level of mediocrity is the easier course. But success lies in superiority. To get out of the common run, to rise above the level, to make a business favorably conspicuous to the buying public—these are the prime essentials to a merchant who hopes to sell more goods than his competitors.

—Edward Mott Woolley

PART II—SELECTING AND USING MEDIUMS

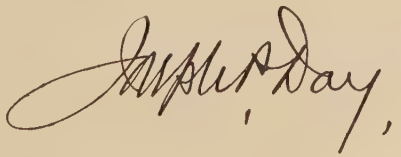
Reaching Live Prospects

THE first principle of the well-organized real estate office is to investigate the property that is to be offered on the market. Unless it is the kind of property for which a demand exists or can be found, or if the property is likely to prove unsatisfactory to the public who purchase it because of considerations that are made evident by investigation, the property can seldom be profitably accepted for sale.

When a sale is accepted, its possibilities are carefully studied. Analyses are made of mediums of publicity and of the selling methods to be used. The advertising is so planned as to reach an exclusive group of interested people only, at the lowest possible cost.

The result of this preliminary campaign work, which is principally a task of organization and systematically acquired and tabulated information, is to bring only a "live" class of prospects within the dealer's range.

In brief, the problem of the real estate dealer is fundamentally that of an organizer of the various elements that constitute a transaction. And these elements can be known and utilized scientifically or by means of systems.



JOSEPH P. DAY

Former President,
Real Estate Board of Brokers of New York

IV

WHEN TO USE MAGAZINE SPACE

By Charles E. Churchill

IN YOUR magazine advertisement, your objects are:

To make people want to possess your goods.

To influence dealers to give your goods the preference when they buy.

To sell your goods direct to consumers when your machinery of distribution can be profitably supplemented by, or your dependence is placed on, mail sales.

To establish the name of your house firmly in the minds of the public and to keep it there.

To create confidence in your house, and in the quality of your goods.

If you would satisfy yourself whether magazine advertising establishes a name or trademark, just think over rapidly the names of houses with which you are most familiar and ask yourself how many do not advertise. You might also consider what you know about these concerns except what you have learned from their advertising.

You do not own an automobile and some friend asks you what machine you think is best. Will you not go on and tell him about various makes and their good points, quite forgetting that all you know on this

subject has been learned from the back part of your weekly or monthly literature?

Perhaps the article in question is pianos. You may not know one note from another, but you do not hesitate to name some of the makes whose quality has been impressed on you by persistent, convincing publicity. Where did you acquire this confidence?

When your suspenders play out, and you ask your dealer for a certain brand, what prompts your request? Can you remember a single person who has recommended them? The advertising shaped your opinion.

Most advertisements consist of a combination of illustrations and reading matter. That is the best advertisement in which the illustration tells the story without the reading, and the reading tells the story without the illustration.

> POINTS *in magazine advertisements that make them successful—what magazines to use, and how to decide what space you will devote to your selling talk.*

Show the article in actual operation and in detail. The illustration should not only be high-class; it should also suggest quality in a pleasing way. It should catch the eye, hold the attention, make the reader want to possess the article. It should look real, and contain no hint of the wash-drawing, artificial appearance which unfortunately is the attribute of many advertisements. Finally, it should give the reader the idea that the article is an actual thing, show how it is used, and stir in him the thought that he, too, would enjoy it or profit by its use.

The second point is to have the reading matter tell the story without the illustration. The type must be large and easily readable, all of one style and have in

ORBIN
Every Man, Woman and Child Ought to Know the Dangers of Infection—and How to Prevent It
Dioxogen
the city
Blaisdell
Blaisdell Paper Pencil Co.

Picturing uses often serves to remind the prospect of possible wants. Though the advertisement in the upper left corner reaches for sales from five angles by showing five uses, the pencil lay-out discards a recognized usefulness and demonstrates unusual utility

Pictured demonstrations of usefulness like those here shown give possible purchasers "reasons why." The lower left-hand advertisement is one page representing two in order to get the benefit of both editorial discussion and back cover display

itself a design which suggests quality.

In magazine advertising, do not try to do two or more things at the same time. If you have several lines, sev-

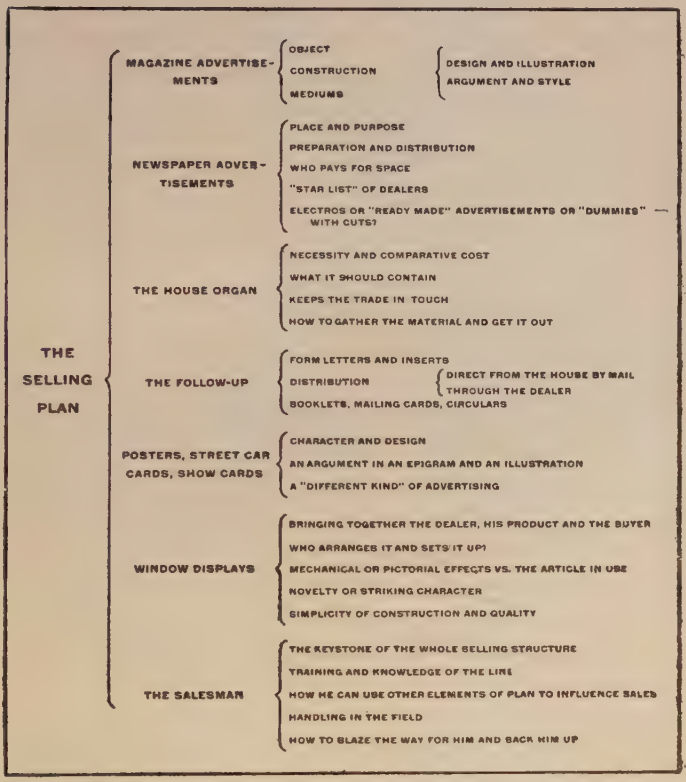

THE SELLING PLAN
MAGAZINE ADVERTISEMENTS
OBJECT
CONSTRUCTION
MEDIUMS
DESIGN AND ILLUSTRATION
ARGUMENT AND STYLE
NEWSPAPER ADVERTISEMENTS
PLACE AND PURPOSE
PREPARATION AND DISTRIBUTION
WHO PAYS FOR SPACE
"STAR LIST" OF DEALERS
ELECTROS OR "READY MADE" ADVERTISEMENTS OR "DUMMIES" — WITH CUTS?
THE HOUSE ORGAN
NECESSITY AND COMPARATIVE COST
WHAT IT SHOULD CONTAIN
KEEPS THE TRADE IN TOUCH
HOW TO GATHER THE MATERIAL AND GET IT OUT
THE FOLLOW-UP
FORM LETTERS AND INSERTS
DISTRIBUTION
DIRECT FROM THE HOUSE BY MAIL
THROUGH THE DEALER
BOOKLETS, MAILING CARDS, CIRCULARS
POSTERS, STREET CAR CARDS, SHOW CARDS
CHARACTER AND DESIGN
AN ARGUMENT IN AN EPIGRAM AND AN ILLUSTRATION
A "DIFFERENT KIND" OF ADVERTISING
WINDOW DISPLAYS
BRINGING TOGETHER THE DEALER, HIS PRODUCT AND THE BUYER
WHO ARRANGES IT AND SETS IT UP?
MECHANICAL OR PICTORIAL EFFECTS VS. THE ARTICLE IN USE
NOVELTY OR STRIKING CHARACTER
SIMPLICITY OF CONSTRUCTION AND QUALITY
THE SALESMAN
THE KEYSTONE OF THE WHOLE SELLING STRUCTURE
TRAINING AND KNOWLEDGE OF THE LINE
HOW HE CAN USE OTHER ELEMENTS OF PLAN TO INFLUENCE SALES
HANDLING IN THE FIELD
HOW TO BLAZE THE WAY FOR HIM AND BACK HIM UP

FIGURE II: Various mediums through which an article is brought before the public are here shown, together with the plan of using them. With the exception of salesmen, these mediums can be controlled by the advertising department

eral features, or several styles, advertise one at a time, and have the plan so laid out as to take up each of these lines, features, or styles in the most appropriate month

or season. If two of these demand the same month, advertise one in one part of your list, and the other in another part.

There is nothing occult about advertising. An advertisement is selling talk, condensed. One of the best ways I know to write one is to sit down with your stenographer and "sell the goods." You will have a great deal of selling talk—many times as much as your space will contain. Then you can pick out the most important points and try to hammer them into short sentences; crisp, interesting, clinching arguments for your line.

The old rule applies. "Treat your advertisement as though it were to be cabled abroad at a dollar a word, but for every necessary word left out, fine yourself a hundred dollars." You can tell a good deal in ten words when you have to, and your space will give you a hundred, perhaps several hundred words. Remember that your readers are not without intelligence. Leave something to their imagination.

When you have your selling talk in shape, create a headline. This will be the long arm to reach out and arrest your reader. Too much thought cannot be given to it. It should be striking. It should attract. It should be pleasing. It should suggest your line, or some feature or attribute of it. One or all of these things, or as many of them as possible, should appear in the headline. The text should be so arranged that the name of your product is displayed and the name of your house and trademark. Then whatever else it shows, the headline, the name of your goods, the name of your house and your trademark will be caught at a glance.

Don't let your magazine advertisement be formal, cold talk. Put into it some red blood, some pleasing

personality. Oftentimes a short conversational chat about your goods comes nearer to turning the trick than anything you can do. Don't work the first personal pronoun overtime. You needn't shun it if it comes in handy, but the "I" is being worked so hard that a concern may well hesitate before using it. The same rule applies to the photographs of the advertiser. Some very

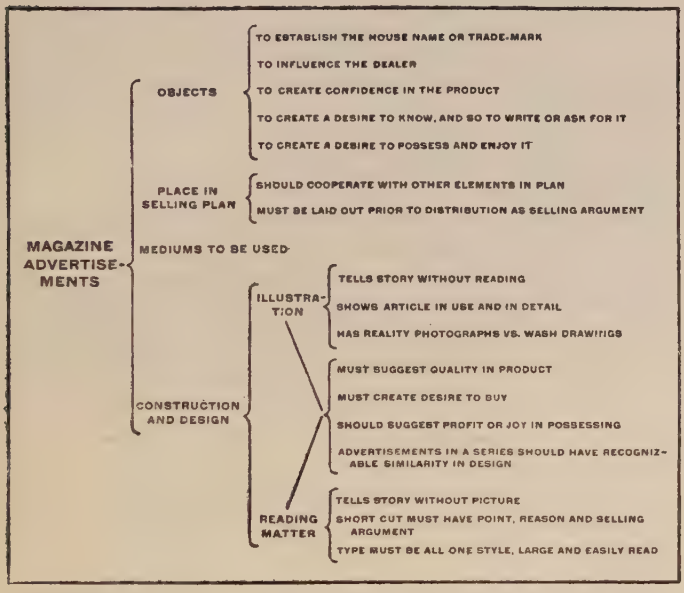

MAGAZINE ADVERTISEMENTS
OBJECTS
TO ESTABLISH THE HOUSE NAME OR TRADE-MARK
TO INFLUENCE THE DEALER
TO CREATE CONFIDENCE IN THE PRODUCT
TO CREATE A DESIRE TO KNOW, AND SO TO WRITE OR ASK FOR IT
TO CREATE A DESIRE TO POSSESS AND ENJOY IT
PLACE IN SELLING PLAN
SHOULD COOPERATE WITH OTHER ELEMENTS IN PLAN
MUST BE LAID OUT PRIOR TO DISTRIBUTION AS SELLING ARGUMENT
MEDIUMS TO BE USED
CONSTRUCTION AND DESIGN
ILLUSTRATION
TELLS STORY WITHOUT READING
SHOWS ARTICLE IN USE AND IN DETAIL
HAS REALITY PHOTOGRAPHS VS. WASH DRAWINGS
MUST SUGGEST QUALITY IN PRODUCT
MUST CREATE DESIRE TO BUY
SHOULD SUGGEST PROFIT OR JOY IN POSSESSING
ADVERTISEMENTS IN A SERIES SHOULD HAVE RECOGNIZABLE SIMILARITY IN DESIGN
READING MATTER
TELLS STORY WITHOUT PICTURE
SHORT CUT MUST HAVE POINT, REASON AND SELLING ARGUMENT
TYPE MUST BE ALL ONE STYLE, LARGE AND EASILY READ

FIGURE III: The magazine advertisement occupies an important place in the national campaign. Essentials in the construction and use of it are shown in this chart

good things have been thus advertised; not a few are still being exploited in the same way; but so many doubtful ones are now using the faces of their promoters for advertising their wares that this method may be shunned by all first class concerns.

In selecting a medium for advertising, you should analyze your product and see whether you want to influence men or women. Unless your advertising resources are so great that you can advertise in all the leading publications, this is the first problem you must face.

Many things quickly range themselves in one class or the other. Others are so close to the border line that it is impossible to make an absolute decision. If the article is one in which women are interested or which women buy, it should be advertised in women's publications. If it is one in which men are interested and buy of their own notion, it should be advertised in men's publications. Where you see a manufacturer of a product which is bought by women expending his entire appropriation in standard magazines, and a manufacturer of goods for the exclusive use of men, spending a large appropriation in women's publications, you will have no difficulty in understanding that these advertisers have given but little thought to their selling problems. To this there is one shining exception: the articles which men buy for women, or women for men.

The smallest possible space which an advertiser should use, is that in which he can tell his story. To use less space than is necessary is pure waste of money. This seems like a self-evident truth; but a new advertiser told me he was using four inches in publications which cost $1.25 to $2.00 a line, and one inch in publications costing $5.00 or more. Owing to the nature of his product, the least space in which he could tell his story was four inches, and the inch advertisement which he had in expensive publications was an absolute loss.

Until you have interested the consumer and aroused his desire for your goods, all your other selling plans

wait for the starting impulse, or failing it, fall flat. Although this is true, you must not imagine that magazine publicity should appear before distribution has begun. The very first thing in a selling campaign is to get your goods into the hands of the dealers.

This distribution *must* be made before magazine advertising commences, but the magazine plan may well be *laid out* before distribution is attempted, in order that it may be used as one of the strong impelling reasons for a dealer to put in a stock of your goods.

Wholesalers and retailers alike have come to understand that a complete and rounded advertising campaign, intelligently exploiting the quality, the cheapness and the desirability of a product, is certain to bring inquiries from consumers. Given an article plainly worth its price, plus an advertising campaign adequate to its exploiting, and wholesalers and retailers alike will be anxious to forestall the probable demand and order supplies which will satisfy the initial inquiries.

THE *modern business man has learned the value of advertising. But he has become so enamored of it, he has put so much faith into it, that he has apparently lost his sense of comparative values. Any kind of advertising has appeared so profitable to him, that he has not thought it necessary to test various advertising mediums, and select those capable of the largest returns.*

—James S. Baley

V

WHEN TO USE NEWSPAPER SPACE

By Charles E. Churchill

WHEN the goods are on the shelves, when the magazine campaign has created a desire—a wish to see and own and enjoy—then the newspaper tells the people in each locality where to find these advertised goods; it tells the price; it lends the prestige of the local dealer. Newspaper advertising, when suitably used, concentrates the momentum of the magazine advertisement and sweeps the purchaser into the local market place.

All advertisements belonging to a campaign should have a recognizable similarity. The advertisements of one great retail clothing house can be recognized at a glance. There is no mistaking them, whatever the medium in which they appear. Illustrations should be striking. They should picture the motive of the particular announcement in which they appear.

If you cannot aspire to the cartoon, which is always an effective method of illustration if well done, you need not drop to the commonplace. The illustration must be eye-compelling, or it merely encumbers the space. Some of the best advertisements from a result-bearing standpoint have been all type. An all-type advertisement must be very carefully planned, however, or it will fall flat. There must be something in it that will catch the eye and not only hold it but give the buyer some mental

picture of the article you wish to sell—why it is better than some inferior article.

The reading matter, whether illustrated or not, must be short and crisp, must contain a good selling argument and state the price. On large expenditures, exceptions may be made; but the price brings the prospect to definite ground.

The type should have consideration. I have seen a fifty line display with nine styles of type in it. The wording was really good, but the impression you received was about what a man with a tall hat, sack coat, cotton gloves, tan shoes, and pearl spats would make.

It's a safe rule to set *all* your advertisements in the same style of type—though the limited resources of the print shop may compel the use of two. It is possible, however, to secure type suitable for every purpose—condensed for headlines, italics for emphasis, and so on—without departing from the style or character of letter you have chosen to use.

HOW *to win attention in the newspaper advertisement —how to make the most of your space—when to advertise and how to prepare effective copy.*

It is the hardest thing in the world for a man to buy newspaper space and leave it white. A man must progress a long way in the art of selling on paper to be able to pay for space and leave unsaid some of the many things which to him seem essential. The very way in which he buys space, by the agate line, leads him to believe that it must all be utilized for selling talk. And yet, if he would stop to analyze what advertising is, that it is simply a part of the selling plan, he would realize, perhaps, the value of white space. This is an important point to be remembered.

The first thing a salesman has to do is attract attention. The first object of an advertisement is to attract attention. Now it is very evident that, given a sheet of paper which is perfectly white, you will attract attention by printing on it characters which are perfectly black.

The whiter the paper and blacker the type, the more likely is it to attract attention. This is noticeable in posters and hand bills, but the advertiser quite forgets that with posters and hand bills he has an immense amount of white space. In a newspaper, where everything is paid for, the element of white space is lacking. So, you have a dreary waste of type, each advertiser vying with the others in getting his type as black and as thick as possible. But white space is just as important in a newspaper advertisement as it is in a poster or a hand bill. And it must be had even if it must be paid for—*that is, if the advertisement is to be effective.*

Advertise in a timely way. If it's Thanksgiving time, use a Thanksgiving talk, or a Thanksgiving illustration. It it's Easter, work in some Easter ideas. And so on through the year.

Frank Farrington aptly says, "You leave your advertisement for people to read a second time when you know they wouldn't read even news matter a second time. Do you suppose people are more interested in your advertisement than in the news of the day?"

> SUCCESSFUL *cooperation between dealer and manufacturer requires constant watchfulness and study of local conditions—routine in control of the "star list."*

Why should the manufacturer use newspapers—isn't that the province of the dealer? Yes. I do not say the manufacturer should pick up this burden and carry it

alone. But he must suggest and plan the newspaper campaign. "There's a reason"—in fact several of them. But one is enough—the dealer has many goods besides yours and is not paid to push your goods unless you put your shoulder to the wheel and help.

The most successful way to help, is to organize a

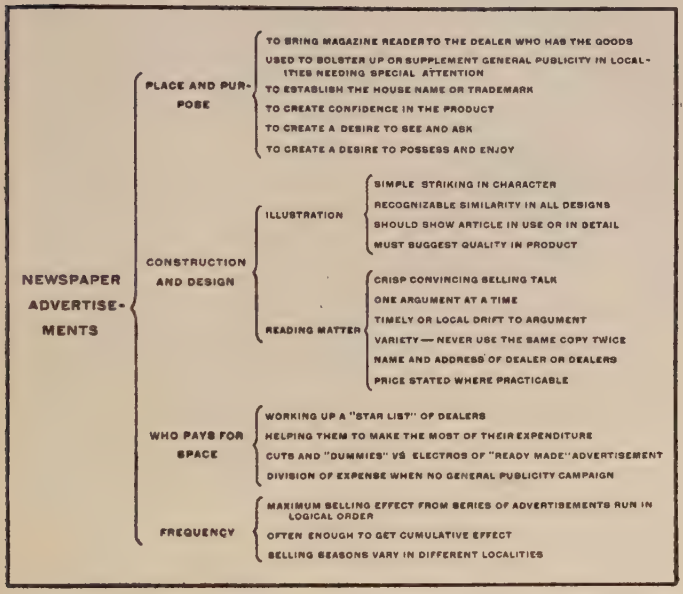

NEWSPAPER ADVERTISEMENTS
PLACE AND PURPOSE
TO BRING MAGAZINE READER TO THE DEALER WHO HAS THE GOODS
USED TO BOLSTER UP OR SUPPLEMENT GENERAL PUBLICITY IN LOCALITIES NEEDING SPECIAL ATTENTION
TO ESTABLISH THE HOUSE NAME OR TRADEMARK
TO CREATE CONFIDENCE IN THE PRODUCT
TO CREATE A DESIRE TO SEE AND ASK
TO CREATE A DESIRE TO POSSESS AND ENJOY
CONSTRUCTION AND DESIGN
ILLUSTRATION
SIMPLE STRIKING IN CHARACTER
RECOGNIZABLE SIMILARITY IN ALL DESIGNS
SHOULD SHOW ARTICLE IN USE OR IN DETAIL
MUST SUGGEST QUALITY IN PRODUCT
READING MATTER
CRISP CONVINCING SELLING TALK
ONE ARGUMENT AT A TIME
TIMELY OR LOCAL DRIFT TO ARGUMENT
VARIETY — NEVER USE THE SAME COPY TWICE
NAME AND ADDRESS OF DEALER OR DEALERS
PRICE STATED WHERE PRACTICABLE
WHO PAYS FOR SPACE
WORKING UP A "STAR LIST" OF DEALERS
HELPING THEM TO MAKE THE MOST OF THEIR EXPENDITURE
CUTS AND "DUMMIES" VS ELECTROS OF "READY MADE" ADVERTISEMENT
DIVISION OF EXPENSE WHEN NO GENERAL PUBLICITY CAMPAIGN
FREQUENCY
MAXIMUM SELLING EFFECT FROM SERIES OF ADVERTISEMENTS RUN IN LOGICAL ORDER
OFTEN ENOUGH TO GET CUMULATIVE EFFECT
SELLING SEASONS VARY IN DIFFERENT LOCALITIES

FIGURE IV: The newspaper advertisement makes a local appeal. This chart shows the essentials in its construction, its place in the selling campaign and the best method of using it

dealers' campaign, lay out advertisements for each week and get your customers to use them. Call it, say, your "star list," and call all who use it your "star customers." Get them to use your advertisements once a week, or once a month, emphasizing the fact that the service is free, the only condition being that you require

copies of the newspapers in which the advertisements appear.

Some prepare the advertisements in full, sending electros all ready to be inserted except for the dealer's name. I prefer to furnish the cut only and with it send a "layout." The newspaper sets the type without extra charge, so the "layout" is just as serviceable to the dealer. Also it leaves an opportunity for individual ideas which are very valuable when you can get them, while the cost to the manufacturer is less than half.

Don't imagine for a moment that your "star list" play is going off like hot cakes. It must be pushed all the time; it must be watched with "eternal vigilance," it must be checked and re-checked. Devote a couple of pages of your house organ to showing the advertisements for the month, and have a good talk on the value of advertising.

Use a filler in your mail from time to time about the "star list." Not less than twice a year send out a big poster showing a number of your advertisements. Send a letter about your "star list" with return postal bearing questions to be answered. When the papers come in, write as often as you can a personal letter suggesting improvements in type, design and so on.

Many of your dealers will eventually use larger space than your layout calls for. Nurse these customers along and help them make their big displays as attractive as possible.

To run a "star list" of five hundred members requires about half the time of three persons. Some one with considerable executive ability must see that the supply of advertisements and illustrations is kept up and must select the weekly advertisement in accordance with the plan or for its timeliness. This chief

clerk will also answer all letters which come in and see that the card system is kept up to date.

The cards used for the "star list" should give all the information obtainable about the customer, his store and his methods. It is a good plan to divide one side of the card into years, months and weeks. In these spaces is entered all advertising matter sent the dealer. The advertisements are entered by number, and the newspapers are also entered as received so that they check with the advertisements. An index and explanation of the system is kept in the front of the file. "S. L. —4" means star letter to members complaining of insufficient papers. "N: P." means newspapers; the number after it is the number of the advertisement appearing that date. General information appears on the back of the card.

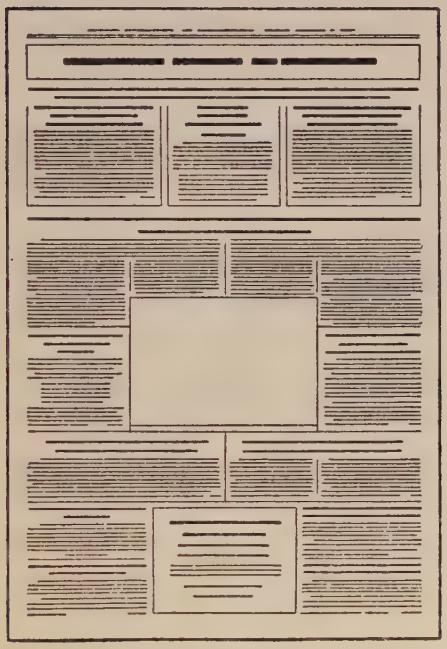


FIGURE V: A distinctive layout for a newspaper advertisement is here shown. It was used by a high-class department store, and gets away from the usual confusion in which each item is allotted only a small space. The spaces here allotted respectively to the cut and type masses give a pleasing balance

It pays well to give special attention to your "star list" members. To keep in close touch with all of them, you must know all about them and enter it on the card. Keep working with them and don't hesitate to criticise their advertisements when they need it. The dealer will not object to having his work criticised for layout, type, and so on. In most cases he likes to feel that the manufacturer is interested in him and is helping him to make sales. Of course, in criticising advertisements, you will have to be careful and put the matter diplomatically, for dealers are sensitive and resent the suggestion that they do not know their game.

There will be, perhaps, five hundred newspapers coming in to be checked up with the list. If a card shows an insufficient number of newspapers received, a letter should be written to the "star lister." This may not produce the newspapers but it will at least produce an answer showing whether he is a live customer or should be dropped.

There will be some complications on this list which will call for the exercise of ingenuity. In the first place, not all "star listers" use one advertisement a week. Some of them use space only once in two weeks, or once in three weeks, or once a month. This makes care necessary in the ordering of electrotypes, else you will find yourself some weeks with an over-stock on hand.

Again, you may have two or more dealers in the same town who are using your service, and care must be exercised that both do not get the same cut. In this case, you must have entirely new reading material for each dealer. It will not do to use the same matter twice in the same town. It is best, also, to supply a new cut, if you have enough such duplications to make two sets of advertisements worth while.

Illustrations serve you effectively when they either picture your product's advantages or the disadvantages it overcomes. The advertisements here shown not only point this fact, but skilfully link copy to pictures and secure distinctiveness unusual in newspaper layouts

If interested in a public utility organization you will closely study how these advertisements emphasize the advantages of the services offered. Public utility companies find it profitable to perfect their services and then advertise their efforts

A good line of selling talk, carefully thought out, put into attractive form and carrying a pleasing illustration, appeals—and the dealer will use it, if not in one way, in another. So far as his customers are concerned, if the advertisement is built to carry a touch of his store's personality, it is his. He gets credit for the illustration, the talk, the set-up. If he had to buy it for himself alone, it would cost him considerable money. Emphasize this to him, and he will be anxious to continue on your list.

It is good policy to send special offers to all "star listers" of printed matter, circulars, and so on, for distribution. And don't forget the letter or circular impressing on them the necessity for sustaining the advertisements in their window displays, on their counters, and in their selling talk.

Where the manufacturer has not reached a national distribution, newspapers, instead of being secondary, become the primary medium for advertising. If you have a very good distribution in the New England states, and desire to extend it as fast as possible, the most economical plan would be to advertise the product in the newspapers.

Generally, you can hit upon some plan of cooperation with the local dealer whereby each pays half the cost of the advertising. Then you will not only advertise your goods, but you will advertise them over the name of the local dealer and the campaign will be, to all intents and purposes, his.

Advertising of this nature is slightly different from that called the "star method." The amount of space used is much larger because this advertising takes the place of both the local advertising of the dealer and the national advertising of the manufacturer.

In reaching out for further distribution, newspaper advertising is the greatest of all helps. If you desire to add Ohio to your territory, start a vigorous newspaper campaign. Attention is attracted to your goods, interest is aroused and possibly also a desire to possess your goods. Then, if you are able to promise your merchants that you will share the expense of advertising, for a time at least, not only is the sale made easy, but nothing can prevent your goods from being permanently placed, except inferior quality.

In any locality where distribution has once been made, but where you are not getting your share of the business, newspapers should be used freely. Generally, this can be done on a cooperative basis. Your sales in Cleveland, say, are below the proper percentage. Drop in on Cleveland with a plan to spend $100 or $1,000, or any number of thousands of dollars to stimulate the trade in that vicinity. You can get the cooperation of the local dealers so that they will stand a percentage of this newspaper advertising. Such a campaign as this may be one of days, weeks or months, according to the product and the margin of selling expense you can allow yourself.

ADVERTISING *is merely this: clapping your hands, getting attention, making your talk, showing your goods, closing the sale. You must make a noise—you must gather a crowd, get attention and make yourself heard—you must show people what you have and why they should buy. Advertising is in this respect merely the peddler on the corner—merely the drummer out for trade.*

—Edward B. Butler
President, Butler Brothers

VI

NOVELTY GIFTS THAT BRING TRADE

By W. G. Clifford

NOT all advertising matter is welcomed by persons to whom it is sent; in many forms it is regarded as a nuisance. So, when a piece of advertising comes to them imprinted upon an attractive or actually useful article, it is more apt than not to be welcome. Upon this fundamental trait of human nature—the willingness to regard gifts as an expression of good will—the use of the advertising novelty is based.

The extent to which novelties can be used depends largely upon the business. Some concerns use specialty advertising exclusively; but it may well be considered as an adjunct to any merchandising plan; for the possible uses of the advertising novelty are so wide that it may serve to strengthen nearly any form of advertising or selling effort—from reinforcing general publicity to making the follow-up pull bigger results.

But there is much more to specialty advertising than merely giving away an article with your name lettered on it. An advertising novelty distributed without a plan will not produce results. There must be just as careful and ingenious and systematically worked-out a scheme behind specialty advertising as behind any other form of advertising.

Ideas and not goods are the success factors in this

form of advertising; the novelty itself is merely the channel through which the idea and selling talk are delivered to the prospective customer.

PRINCIPLES *that should guide you in the selection and distribution of a novelty gift—make the article appropriate to your business and your customer's needs.*

For successful specialty advertising six fundamentals must be observed:

1. The novelty must be adapted to the person to whom it is sent. For example, a watch fob with a medallion on which a railroad train is embossed, is exactly suited for distribution among railroad employees; a combination mirror and paperweight is ideal for use by business men; yet were the watch fobs sent to business men and the mirrors to railroad employees, much of the advertising value would be lost.

2. It must be sufficiently unique to attract and hold favorable attention. An unusual article catches the eye and courts investigation, while one that is in common use obtains but a cursory glance and no consideration. The more sanely unique an article, the greater are its chances of arresting and holding attention.

3. It must be such that it will invite regular use and not be merely glanced at and then thrown away. Thus, a clever "jim-crack," picture card, or puzzle sent to business men may excite interest at first presentation because of the cleverness of the idea, but, lacking practical, usable value, it stands little if any chance of obtaining further consideration. The advertising value of a novelty is in exact ratio to its usefulness; for an article that a man will use several times each day is possessed of greater advertising possibilities than one that is used but occasionally.

4. It should either typify or suggest the goods it is intended to advertise. A bill fold or small metal savings bank will prove much better advertising for a bank than would an article not directly suggestive of money.

5. In addition to holding attention the novelty must also impress a buying suggestion upon the prospect's mind. Users of specialty advertising have come to recognize that it is not merely sufficient to letter the article with the name and nature of one's business; this is equivalent to the old-style "standing card" method of advertising. The function of the novelty is merely to

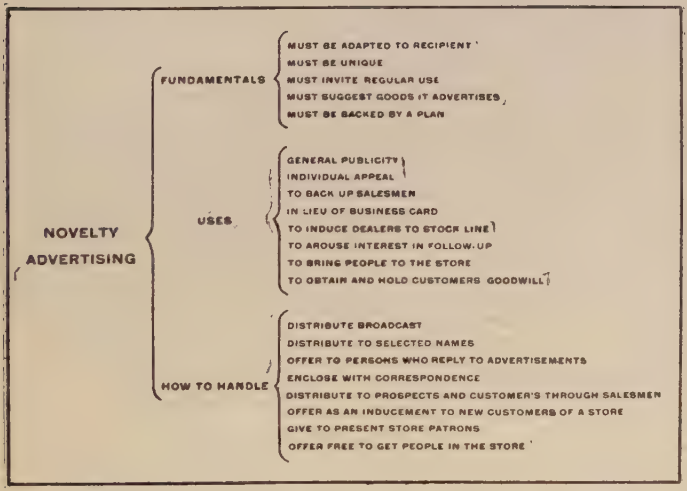

NOVELTY ADVERTISING
FUNDAMENTALS
MUST BE ADAPTED TO RECIPIENT
MUST BE UNIQUE
MUST INVITE REGULAR USE
MUST SUGGEST GOODS IT ADVERTISES
MUST BE BACKED BY A PLAN
USES
GENERAL PUBLICITY
INDIVIDUAL APPEAL
TO BACK UP SALESMEN
IN LIEU OF BUSINESS CARD
TO INDUCE DEALERS TO STOCK LINE
TO AROUSE INTEREST IN FOLLOW-UP
TO BRING PEOPLE TO THE STORE
TO OBTAIN AND HOLD CUSTOMERS GOODWILL
HOW TO HANDLE
DISTRIBUTE BROADCAST
DISTRIBUTE TO SELECTED NAMES
OFFER TO PERSONS WHO REPLY TO ADVERTISEMENTS
ENCLOSE WITH CORRESPONDENCE
DISTRIBUTE TO PROSPECTS AND CUSTOMER'S THROUGH SALESMEN
OFFER AS AN INDUCEMENT TO NEW CUSTOMERS OF A STORE
GIVE TO PRESENT STORE PATRONS
OFFER FREE TO GET PEOPLE IN THE STORE

FIGURE VI: In many cases the novelty offers an effective method of advertising your product. This chart shows its various uses, and the methods of selection and distribution

attract and hold attention; in the printed message there must be embodied a "mental arrow" that will force itself into the reader's mind and stay there. Thus, an insurance concern lettered a novelty thermometer; "This

thermometer is up one day and down the next. Prepare for the 'ups and downs' of life by taking an endowment policy with the Bay State Insurance Company."

6. Distribution must be governed by a plan. The end to be accomplished through the medium of novelties must first be determined; whether they are to be used for general publicity, for direct returns, to create interest in the follow-ups, back up salesmen, or what not. Specialty advertising needs to be held to a fixed plan as well as any other method of advertising.

> GENERAL *publicity is the first use of the novelty gift —the article should be neat and attractive and something that will be constantly in use.*

This plan which the novelty is designed to fit, is the most important factor in determining when, how and what novelty to use. In general, as Figure VI shows, there are eight uses for the advertising novelty.

A savings bank decided to use novelties to attract depositors. In this case no effort was made to aim the appeal; general publicity was desired. As most classes of people are possible customers of a savings bank, a novelty of general utility was needed—something that would be of use in the home, the office, the store, the factory and so forth.

A metal wall soap dish was selected as possessing these requirements. Its nature was such that it would be in constant use—not once but many times a day.

Instead of merely lettering the soap dish with hackneyed and, therefore, lifeless words, a catchy phrase was used: "Deposit your soap here and your savings with the People's Bank of Buffalo."

A firm of collection agents uses a neat hat brush mounted on celluloid and equipped with a clip for at-

taching to the inside band of a hat. On the celluloid plate is printed in gold: "Your collection troubles will be brushed away as quickly as this brush will brush dirt off your hat, if you will use Blank's Collection Service."

The mental picture produced by this comparison is so strong that it is certain to drive the message home.

Many articles naturally lend themselves to reproduction in miniature. A pickle firm gives away enameled watch charms in the form of a midget cucumber; a soap concern issues small size bars of its soap, made of a white composition; a shoe concern gives away serviceable pocket knives in the form of a shoe; a tobacco firm distributes a combination pen and pencil in the form of a trade-marked cigar, and so on.

While it is an unqestionable advantage to reproduce a product in miniature, yet this is by no means necessary. Many firms whose product does not lend itself to reproduction in miniature, distribute novelties in the form of their trade-marks. Some firms use articles that suggest their line of goods, while others use novelties that are entirely irrelevant to the product.

> INDIVIDUALITY *in your selling appeal is the second use of the novelty—a means of obtaining the names of prospective customers is the third.*

Novelty advertising offers the same opportunity for appeal as any other method of advertising. A coal firm located in a large city, desiring to encourage early buying, selected a thousand names of possible customers and concentrated its fire upon them. A neat, well-made desk clock was selected to carry the advertising message. On a metal tray into which the clock was fitted, were etched these words:

"While time is rushing by, don't delay ordering next winter's coal supply from the Grady Coal Company. You save money."

The life of this advertisement is as long as that of the clock. This is a splendid example of the right selection of a novelty, for a clock will always be within sight of one's prospective customer and will deliver its selling talk many times each day.

Wide are the possibilities of novelty advertising for obtaining lists of live prospects. A toilet goods concern has used a novelty vanity box to advertise and distribute samples of a new toilet powder. In this case distribution of the novelty was connected with local dealers. Women were addressed through large newspaper advertisements, and directed to dealers who handled the firm's goods. A vanity box was offered free to each girl and woman who applied for it.

Quicker and wider distribution might have been obtained by offering the novelty by mail free on request, but such haphazard methods do not find favor with the modern advertiser. He reasons that a woman must be interested in toilet articles or she would not go to the trouble to visit a certain store to obtain a free novelty sample. This method has the added advantage of "getting on the right side" of the dealer by sending possible customers into his store—making him a present of this valuable advertising as an inducement to push the manufacturer's line.

That there is more to novelty advertising than merely giving away articles is shown by the methods used by a novelty salesman to interest banks in a line of bill folds he wishes to sell to them.

The salesman first collects a list of names of possible customers. To these he sends a personally signed letter

telling of the advantages of using his line of bill folds to attract depositors. He describes the bill fold in every detail, and then says, "I am enclosing a sample bill fold for your inspection and would like your opinion as to the strong and weak points of its construction. Do you think it would be well to attach a coin pocket to the inside flap?" and so on. His attention is to focus interest on the bill fold and make the reader of the letter want to see it.

In mailing the letter another novelty is deliberately substituted for the bill fold. Then, back comes the bank with a letter pointing out the "oversight" and asking for a sample bill fold. Thus the salesman's end is accomplished. He has aroused interest in his proposition and engineered a response asking for further information.

Then the most difficult part of the sale is over—breaking in on a new prospect and arousing interest in one's proposition.

SALESMEN often find the novelty gift an effective means of introduction to the difficult prospect and many salesmen use it in place of a business card.

In lieu of business cards, the salesmen of a concern that specializes in workmen's overalls, use a clever imitation gold stick-pin in the form of a pair of overalls. The pin is affixed to a card which bears the lettering, "This little novelty will give you an idea of our big line. Our Mr. Jones, now in your office, would like to tell you about our proposition." The novelty of this idea can readily be relied upon to coerce a smile from even the most crabbed buyer, and to prompt him to at least see the man who uses such original methods.

Other firms distribute novelties through their sales-

men. The way in which they are presented to prospects depends upon conditions. Suppose a salesman runs across a prospect who shows no intention of "warming up," and indicates by his actions that he is not interested and merely grants the salesman an interview as a matter of courtesy. As soon as the salesman senses the buyer's frigid attitude, he reaches into his grip, takes out a "catchy" novelty, shows it to the prospect and says, "Here is an advertising novelty we are using—you may like one, Mr. ————." In such cases, much depends upon whether the trinket is unique, for upon it is thrown the burden of chasing the frown from the buyer's brow.

CREATION *of interest in the follow-up letter which it accompanies is the fifth use of the novelty—creation of demand among dealers is also important.*

Many firms use novelties to create interest in their follow-up letters and to save them from being thrown into the waste basket, unopened.

A clothing firm's letter to the trade states that the dealer's name is entered to receive a handsome perpetual calendar, which will be supplied one month at a time. The dealer is supplied with the calendar holder at the beginning of the year and the first month's calendar. Thereafter, two days before the first of each month, dealer follow-up letters are issued; with each is enclosed the calendar for the coming month, and a printed slip that explains the valuable nature of the calendar and how it will be delivered.

Whenever possible, the calendars are delivered by salesmen, for by accepting the calendar the dealer is in a way obligated to the firm, and common courtesy demands that he give the salesman a hearing.

The novelty offers great possibilities as a means of creating a demand for goods through the retail stores.

One bread concern uses a clever novelty scheme that not merely brings people, but actual customers to a dealer's store. The novelties are in the form of an attractive match safe and mirror combined. This article is reproduced in colors, actual size, in an attractive folder. The text explains that one of these novelties will be given, free of charge, to every one who buys a ten cent loaf of Blank's bread at any of the stores named in the folder. The aid of the dealer is invoked in distributing the folders. For a consideration, he is induced to enclose a folder in every package of goods that leaves his store every day for a week. Thus, the cost of folder distribution is nil, the dealer's store is advertised and bread sales are actually made for him. The quality of the bread is relied upon to produce subsequent orders.

GOOD WILL *of retail clerks may often be obtained for salesmen by the discreet distribution of novelties —the retailer uses the novelty directly to make sales.*

The importance of "keeping in" with retail clerks is recognized by many manufacturers of trade-marked goods. It often lies within a clerk's power to push or retard a certain line. A customer may ask for sugar or tea, and so on, without prefixing the branded name of the goods. In such cases, the manufacturer who stands best with the clerk will find his goods favored.

One manufacturer gives to retail clerks, handsome watch fobs that cost fifty cents apiece in large quantities. An advertisement of the firm's goods appears on the back of the charm with the injunction "You will benefit your customer by selling Blank's tea." Another firm distributes loose-leaf pocket-books to clerks. On the

inside of the cover appears a note to the effect that refills will be supplied free as often as required, on application to headquarters. In this way, the firm is enabled to hold the friendship of clerks and to make them active boosters for its line.

Retailers use novelties in countless ways and find them effective silent salesmen. At Christmas, a big department store in the middle west advertised that a "Santa Claus Button" would be given free to every child who applied for it at the toy department. To eliminate waste advertising in the form of irresponsible children it was stipulated that the applicant must be accompanied by a grown-up. Upon this the plan hinges. It requires but little imagination to realize what will happen when a normal child walks through a veritable toyland accompanied by a parent. The whole scheme was to get both child and parent into the toy department. Then the matter rested with the child. Results proved that, as a toy salesman, a child can excel veterans in the business.

Two brothers opened a drug store in a Missouri town, but the populace did not accord to them the expected trade welcome. Novelty advertising was decided upon to acquaint people with the personality of the store owners and the wide range of their stock. A combination pan holder and spoon rack was selected and on it were lettered several valid reasons why the housewife should patronize the store.

Armed with a supply of these novelties, the elder partner started out to call upon possible patrons. He told the housewives that he was making personal calls upon people whom he would like to have as customers, and asked the favor of a trial purchase. "Just to remind you that we solicit your business," he continued,

"I would like you to accept and use this spoon rack; I hope you will find it useful."

After having accepted a gift, the housewife could not well refuse to listen to the druggist's arguments in favor of her buying at his store, and as a result, the interview was on a most cordial basis. Within three months, the trade of this drug store was well established; novelty advertising was responsible.

Based on the fundamentals outlined, novelty advertising will produce definite results at low cost and with minimum effort. Through the medium of novelties you can make a strong individual appeal to prospects who are difficult to reach by other forms of advertising. A novelty is seldom threatened with a waste basket fate, for it goes to the prospect as a gift—something of which he can make practical use.

THE right grasp of the subject, sound business judgment, natural diction, the ability to think at a pen's end, the gift of simple words and the keenest sense of sympathy—these are the tools for building advertisements that glow with feeling and ring with responsiveness—that convince along the lines of least resistance.

—D. Herbert Moore

VII

GETTING RESULTS FROM OUTDOOR ADVERTISING

By Harlow B. Brown

A MANUFACTURER of chewing gum has built up a nation-wide trade in a short time by an advertising campaign based almost entirely on street car and billboard space. He has reached the *masses.*

The foremost advertisers of automobile accessories have crowded the city boulevards with hundreds of electrical displays and painted signs. They are appealing successfully to a definite *class* of prospects.

A well established manufacturer blocked the competition of an imitator in a western city by quickly concentrating his posters and street car cards in that section. He fortified the *locality.*

Outdoor advertising thus finds its explanation in the fact that almost every buying class of people has some interest or duty which segregates it at a certain point or in a certain path from day to day. Baseball fans flock to the bleachers; farmers gather from a dozen by-roads and pass the "five corners" or cross the bridge which is recognized as a focus of country travel; prospects for automobile tire manufacturers seek out "good going" and beautiful scenery; the masses go to and from work along certain streets, into certain districts and by certain car lines. The first test of an outdoor medium—the first step in its profitable use—is to find whether out-

door space is available for your classes of prospects at points where they pass often, in such numbers and so far to the exclusion of classes which are waste circulation, that no other medium can catch their attention so strongly.

Waste circulation in outdoor advertising may come from various causes. Your product may be a one-time purchase for each prospect—only the necessity for which there is a constantly recurring demand enables outdoor advertising to do its best. The street car card or billboard where your prospects come together may be far from market and may find them not in a buying mood. The outdoor sign which catches the prospect on the road to market from day to day and with a clever suggestion nudges his elbow in your favor is at its best.

SELECTION of the right location for his advertisement is the outdoor advertiser's first problem—best "copy" for the space at his command is the second.

A retailer of men's furnishings advertises a well-known brand of shirts almost exclusively and with success in street car cards. An implement dealer makes a successful appeal to farmers by metal signs and painted notices on fences and buildings along the main roads leading into town. Both business men use outdoor space to reach "repeat" prospects in the buying mood along travel-worn paths to market. Just so the special points of your proposition will serve as tests in the choice and placing of the electrical display, the painted sign, the billboard, the street car card, the poster and secondary outdoor mediums which are available for you.

Making the most of your chance to talk is the next problem when you have determined that you have something which can profit by outdoor space and have fixed

on the localities where your prospects focus. A manufacturer of automobile tires who has chosen Michigan Avenue, Chicago, as the most probable focus of the fifty thousand automobile owners who are his prospects in a mass of over two million people, makes the most of his extensive medium in three ways:

(1) He is not satisfied with an electrical sign which works at night nor with a painted display which works in daylight, but has combined the two so that during every hour of congested travel his bid for trade makes itself seen.

(2) Motion is combined with light and with effective copy to get attention quickly and hold it as long as possible.

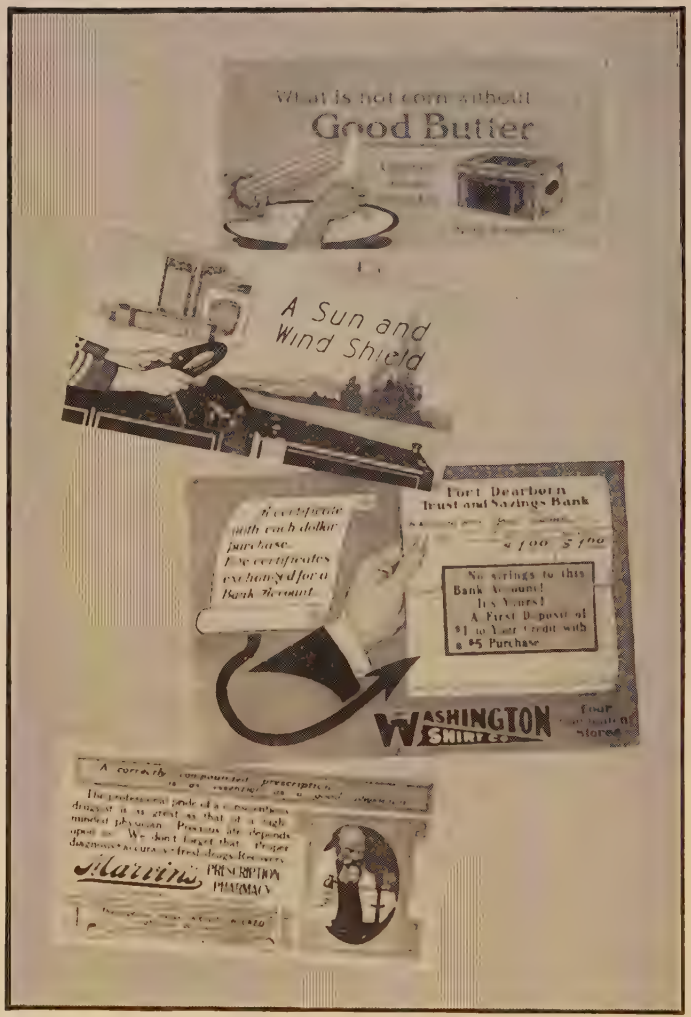
(3) Instead of placing his advertisement along the street where the passerby could see it only for a few moments, he has placed it at the end of the thoroughfare, where it "rakes the street" from end to end like the guns of a battleship.

By these three devices he multiplies many times the effectiveness and thus the economy of his advertising.

If you would design and place your outdoor advertising where it will beckon to your prospects most opportunely and most effectively, check up these points with the famous local and national advertising campaigns familiar to you: fountain drinks, tobaccos, theaters, foods and canned goods, clothing—the demands of daily life, advertised where the appeal suggests buying most strongly and when the prospect is quite open to the suggestion. Do not lose sight of the difficulties in handling an outdoor medium, however—the word limit, difficulty in changing copy frequently, casual attention from passersby and many other conditions to be bent to fit your proposition.

WRIGLEY'S
SPEARMINT
PEPSIN GUM
prevents
or cures
car sickness
The refreshing mint leaf juice also prevents or instantly relieves sea sickness, indigestion, nausea, heartburn
"I help myself to WRIGLEY'S SPEARMINT"
"I help myself with WRIGLEY'S SPEARMINT"
Indigestion?
Never Have It!
Brightens Teeth
Purifies Breath
Sharpens Appetite
Prevents Indigestion
Buy It By The Box
Get The Advantage
Serve The Beneficial Confection
The refreshing mint juice moistens your mouth-soothes your throat-aids your energies. It's the ideal confection for all recreation.
Look for the spear!
The flavor lasts!
The flavor as enduring as the hills
Buy it by the box of any dealer
It costs little by the package but less by the box!
The pure mint leaf flavor cannot be chewed away

Varied motives for using a gum are urged by these street car cards in a light and easy tone. The motives, once aroused, are depended upon to create a habit which will provide a steady market



A demonstration, a play on words, and an unusual offer are here used in street car space to attract attention to trade-marks or standardized packages. The druggist's card sounds the fundamental policy behind his service

Even more effective than the general publicity value of the outdoor medium seems to be its use to make one definite point in a selling campaign. The manufacturer already referred to, for instance, found that outdoor advertising not only works every day, but can be put to work quickly. A competitor had attacked the Omaha territory of this proprietor. He needed extra selling force immediately concentrated at one point with as little outlay or change elsewhere as possible. Outdoor advertising agents have made a specialty of quick poster service upon a chain of bulletin boards covering the entire country. The manufacturer wired certain of these agents to reserve all possible Omaha space for him, then got together his available supply of posters, telegraphed to have others re-routed from safe territory, and by thus concentrating on one market swept it clean. Telegraph and express service backed by a complete local organization suggests the outdoor medium for such emergency use by the real estate man, the druggist, the department store advertiser and the dealer whose business constantly furnishes news items for his trade.

TESTING *new lines, covering territories where salesmen cannot be kept, cooperation between manufacturer and dealers—these are some of the uses of billboards.*

Another definite use to which you can set an outdoor advertisement with assurance is to bring up the bad spots in your sales territory. When a farming section crumples down under poor crops, one sagacious sales manager withdraws some of his disheartened salesmen, placards the district quickly with tested advertising bulletins and re-routes the men who remain, so as to enable them to sell close to their usual average.

In conjunction with the local newspaper, outdoor ad-

vertising enables the manager to bring up his sales reports district by district until the map reflects selling efficiency from top to bottom.

So, too, the manufacturer and jobber find this medium valuable as a strong and self-evident method of cooperation with the local dealer. The "picture writing" on the billboard, blank wall and barn roof reaches even the man who cannot read English and sends him to his dealer to ask for the advertised article. In one case where the dealer refused to install this line, the poster was worded to bring secondary inquiries back to the manufacturer. The latter immediately wrote in reply, "I note that your dealer does not carry this line, but Mr. Blank, half a block down the street, has it in stock constantly."

Cooperation between the maker and the retailer gives still better returns. A famous hosiery concern has worked out a definite agreement and expense per cent under which it furnishes posters and cards to the local dealer and shares in the cost of posting each locality. This plan has been found effective in winning the dealer's good will and in bringing trade for both.

Putting outdoor advertising to work involves many details and is not so well understood as periodical advertising; yet advice as to locations, assistance in choice of mediums and even the entire detail of your campaign can be bought from the organized agencies. The locations available are somewhat subject to chance and require careful study. The street car card, the painted wall, city, railroad and suburban bulletins and the electrical display—all have peculiarities that must be considered. The street car card is easily changed from month to month, easily printed in quantity. Posters similarly have large initial cost, but can then be reproduced

quickly and in quantity. A painted display, on the other hand, is individually more expensive, less flexible, more permanent. It may be worth while to light your display at night or to combine the painted and electrical display if your location reaches the evening crowds.

For the local advertiser, however, outdoor publicity need not be mysterious. Corporations are constantly making the most of the chance afforded by their own city buildings to blazon abroad what they offer to the thousands in the streets below. In one of the big front windows facing a busy thoroughfare a Bell Telephone office has placed a large electric sign, representing the well-known trademark and getting the renewed attention of regular passersby by giving in letters of fire the number of local telephones for the current date, thus emphasizing the fact that your telephone reaches more people today than yesterday.

Outdoor advertising begins at home. The bulletin in your window, the sign above your store, the electric sign you throw upon the crowded sidewalk and the bulletin you post at the crossroads for your country trade have in them the possibilities of excellent outdoor advertisements. What you need to do first is to make the most of these familiar locations where your trade focuses. Study out the paths your prospects wear and make your copy so attractive, place it so well, give it such light or motion that it gets the favorable attention of the most prospects regularly for the longest time possible.

COST of outdoor advertising mediums—principles of effective copy-making—slogans and methods that have won for every kind of local and national advertiser.

Whether you can do this cheaply and profitably depends on your proposition and your ingenuity. One of

the advertising agencies having outdoor space for rent throughout the country quotes the following rates:

City bulletins, 12x25 feet, made of smooth metal, located in the heart of cities and radiating along street car lines and paths of busy traffic—$10.00 per month. Contracts cover one year and are repainted during the year without extra cost.

Painted walls approximating 800 square feet—five cents per square foot per year, except where the copy is complex and intricate.

Railroad and suburban bulletins, 10x48 feet on yearly contract—$5.00 per month.

Spectacular electrical displays run from $300.00 a month up, according to location, design and construction. The charge is made to cover erection, lamps, electrical current and control service.

Because outdoor advertisements must be so pictured as to reach even the masses who never buy a magazine and rarely go through a newspaper; and because the appeal is fixed while the prospect is in motion, simplicity is the first principle of successful placard copy. Your prospect may be walking, riding in a carriage, motoring, on a passing street car or train. Even if your medium is the street car card, you can easily convince yourself that the prospect's attention is secured under difficulties. Your message must therefore be brief, easily legible—better yet, so pictured that its selling force reaches in a single glance the illiterate prospect regardless of nationality and language. Moreover, because you are striving to make an impression strong enough to last until the prospect reaches your counter, you need a brief slogan whose novelty and rhythm sticks in his memory.

Work out this copy principle through a study of the outdoor advertisements that are making good. Try to

Not only do these billboards play up names, trade-marks and slogans, but they also get contact through a demonstration, point an advantage or a source that bespeaks purity. The envelope board got attention by grotesque figures and action by emphasizing the telephone

When choosing a house organ cover you can pick a stock design for permanent use, change your cover entirely with each issue or reserve a space in a stock design for timely copy fitting the contents. Among the examples here shown you will find novel suggestions for all three schemes of layout

get into less than a dozen words the quality and service on which your whole business rests. Study such slogans as these: "It floats"; "from contented cows"; "chases dirt"; "absolutely pure." These memory phrases are especially effective when you are advertising something in daily demand and your prospect has merely to prefer your brand over another which he does not strongly favor. A wholesale and retail envelope dealer in a big city increased his telephone orders until they became a large part of the sales total and built up a profitable business by an odd illustration to get attention for his poster and by a memory phrase which made buying easy: "Need envelopes? Phone Hogan. North 5200."

The pictures used in these posters usually represented queer monsters, sometimes with a timely touch of humor and usually constructed of envelopes. Novelty and business brevity work together for the orders. While it is true, however, that the average prospect whom the outdoor medium reaches has a broad, homely sense of humor and can be caught by a freakish display, every outdoor advertisement needs as a background a sound business proposition—good value so shown that the prospect sees his own advantage in your offer.

"Picture writing" does not mean mere pictures, nor is it at its best even when you give prominence to your trademark, brand or package, important as that is. If you can actually show your product in use; actually make the picture tell how and why, and emphasize your talking points, you have then told your story in a universal tongue and need only to locate your store.

The "cut-out" advertising makes an especially strong illustration. Along one railroad line a giant fountain pen stretches, fence high; in a pasture close to another busy railway route graze a herd of malted milk cows.

Similarly, the Durham Bull, the Underwood Typewriter and many other outline advertisements have been used for extra attention value.

It is sometimes possible—and desirable, if so doing attracts rather than distracts attention—to give your outdoor display a history or to build it into the local gossip of the neighborhood. Bull Durham signs in league baseball parks all over the country represent standing prize offers to the players who hit them with a fairly batted ball during a scheduled game. The experienced distributors of this tobacco believe it worth while to put a premium on this special interest, and have thus won many a news item and regularly made their product the talk of the "fans."

A real estate dealer used painted signs and posters to build up a sentiment for suburban life before announcing the sale of a fashionable residence tract. The illustrations showed above the murk of the city, cool, comfortable and inviting suburban bungalows where the city man was enjoying wholesome outdoor life. The slogan, "Above the smoke line," completed the appeal. Another poster contrasted the dangerous playground of the children who run the city streets with the suburban lawns and carried the caption, "Over the danger line."

These slogans suggest the news interest and the appeal to comfort, love of family and other great human instincts which, by "boiling down" ideas, you can put into your outdoor copy. Spearmint's advertising shows a daring use of such appeals, coupled with apt picture writing, strong featuring of trademark and package and clever trade-building slogans.

Taking every one, illiterate or educated, city or country, as a prospect, and hammering him with sales essentials unhampered by details of wording or art work, this

product has built its business throughout the entire country by a campaign in which street car cards, painted signs and billboards have figured prominently. Health, comfort, fun, cleanliness are touched in its sales phrases: "Aids digestion"; "Sweetens the breath"; "Prevents car sickness"; "Soothes the nerves"; "Cheers the walk"; "Whitens the teeth"; "Relieves nausea," while pictures outlined in darts and arrows show in turn the club man, the little folks, summer girls and other happy individuals whom we are all ready to imitate.

Outdoor advertising invites spectacular copy and methods. It needs to be thoroughly tested by and held down to business sense and sales value. Its purpose may be to sell a package of butter, to bring to your store crowds who will buy many lines, or to make your prospect determine upon a higher standard of living. Decide which of these things you are trying to do and suit your copy to it. Make sure that your display is carrying the maximum selling suggestion in picture and phrase which you can put into it. Let it act out the service which your business offers to your customers.

WHEN hand tools and hand work made all goods, progress was slow; hands were unable to make all the goods people could want; the problem of having more than existing demand called for, never arose. But when our great factories and machine shops developed, they put before the millions of people a thousand things never before within their reach; but the machine alone could not tell them its products were in reach, nor make them reach. Advertising came in to do that.

—Edwin Balmer

VIII

ADVERTISING YOU PAY FOR AND WASTE

By Carl Sandburg

LENNON is a grocer in a large middle western city, with special trade in butter and eggs. Riding past a billboard one day, he saw an immense hen pictured in harness, hauling an attractive carton holding a dozen eggs. "Acme Eggs Are Fresh Eggs," read the bull's-eye message under the poultry portrait.

Lennon knew on the instant what he had suspected for some weeks. Acme eggs, handled by another dealer near him, were cutting in on his most desirable trade. His butter sales he also recalled as below normal and his mind reverted to a series of newspaper advertisements megaphoning the merits of High Valley Butter, also handled by the other dealer near him.

Sure that in these publicity campaigns lay the cause for his failure to increase his previous season's butter and eggs sales, he studied the situation until he worked out a plan to recover and hold his departing customers. "My butter and eggs are as good as these brands," he argued, "although they have nothing but my store reputation behind them. I haven't the capital for a newspaper campaign and such a campaign for a neighborhood store wouldn't pay. I can not buy billboard space, but —I can and I will put billboards right inside the ice boxes of my customers. I'll tell them about my butter

on my egg cartons and explain why my eggs are fresh on the butter cartons. If the eggs taste good and the box tells them I have butter just as good, they will come to me for butter. That way I can hold the trade I have and add new customers occasionally."

BY-PRODUCT *space possesses many opportunities for the shrewd advertiser—how different managers make use of sales slips, wrapping paper and similar space.*

While a similar advertising use of package surfaces has been recognized by manufacturers, producers and wholesalers for a long time, the value of such "free space" is now being recognized more and more by retailers. Lennon's plan of making the eggs and butter help sell each other is a variation of the plan used by a manufacturer whose collar boxes contain little talks on good shirts and whose shirt bands mention the collars.

Purchasers' receipts and sales order slips going out from a retail store by the hundred during a week have space of definite advertising value. The appraisal of such values can be set down in cash just as correctly and properly as the publisher of a newspaper with a circulation running into hundreds of thousands of copies puts a fixed price on the value of display space by inches and pages. One advantage in advertising printed on parcels, purchasers' receipts, order slips or similar accessories is that this matter is put into the hands of actual customers and reaches people who are in the retailer's territory. "Waste circulation"—advertising directed at people who are out of the territory or out of the class of patrons aimed at by the store service—is impossible in this kind of advertising.

Besides good will and store personality campaigns, "by-product space" is in use for calling attention to

special lines of goods while the customer is in the store. Dry goods and department stores have found the value of this inter-sectional advertising. The woman purchasing a veil finds gloves pleasingly advertised on the envelope in which the veil is handed her. The necktie purchase is handed to the customer in an envelope calling attention to the men's clothing department. "Broad-soled shoes for children," rompers, hats, and a hundred other articles of children's are described in booklets inserted in books bought in the juvenile book section.

Thus advertising men make one department support another. They concentrate the selling appeal on those customers whose purchases mark them as prospects for the allied line of goods thus exploited. For the woman with a little time to spare, the suggestion of the envelope containing the baby's new stockings that the toy section is on the fifth floor is likely to turn her steps to the nearest elevator in search of some device to delight that same baby.

Another, and by no means negligible feature of such advertising, is that a good design printed in harmonious colors on the merchandise envelope will bear its selling message to dozens of other women before the customer reaches her home. An essential is that the design be pleasing; otherwise the customer may decide to have her purchase delivered instead of carrying home a tawdry or carelessly printed envelope. The latter indeed would reflect neither quality nor prestige on the store or its merchandise; no more than does the average ill-printed name plate on a store's wrapping paper.

Advertisers grown shrewd with many years' experience in building trade agree that part of the day-by-day advertising must reckon with those who are already customers. Salesmanship is sometimes defined as "the

scientific cultivation of good will." Toward that end the thousands of little suggestions and sales talks on wrapping materials and on inclosures during the course of a year work with sure effect.

Of course, it is easy to pack a small surface with so many printed words that the aim is spoiled. Some advertising enthusiasts "plaster" advertising over stationery and windows and walls—and miss the target. Yet the idea of by-product advertising is an old one, and by-product advertising has illustrious precedents. When the managements of national or interstate expositions start to gain publicity, their first move is to get the federal government to design and sell a postage stamp advertising the exhibition. Red Cross stamps, too, sold by millions during the holidays, are as effective in giving publicity to the organized combat against consumption as in raising funds for it.

For sending out price appeals and seasonal hints to gain immediate trade, "by-product space" has particular value. On his order slip an Indiana grocer puts suggestions like this: "For Lunch," under the head, "Something Extra," he lists various food specialties with their prices.

CLEVER and unobtrusive notices printed on restaurant checks, bread wrappers and deposit slips put to work the odds and ends of space which are often neglected.

Mistakes are made in this kind of advertising just as mistakes are made in nation-wide campaigns. But the same line of copy that helps achieve a quick turn-over of stock through newspaper advertising is certain to draw in some degree when put in shorter form on the backs of order slips or parcels. In a large western city is a store which has grown swiftly from a "delicatessen"

to a "commissary." Located near railway stations which handle many thousand suburbanites daily, the commissary announces on the back of its order slips: "Some people know—a large number do not—that an order for meats and groceries amounting to $5.00 or over (not including sugar, heavy fruits and vegetables) will be shipped by us promptly—express prepaid—to your residence." This is followed by a bulletin urging patrons to telephone their orders or stop in early, so purchases will be ready and there will be no waiting just before the evening train rush.

"Fire, burglar and mob proof" is the brain jogger one trust company prints on the back of deposit slips. The five words are a direct call for thinking on the part of the man or woman who has valuables in unsafe storage. "Manganese steel safe deposit vaults—no stronger vaults in this city," the line immediately following, is not a superlative brag, and fixes attention on the security of this particular bank.

Mechanical and uninteresting this sort of advertising often appears. The extent to which it pays depends on how the space is used to talk to the customer. Copy —what to write on the space—is a sharp worry to some men who are good salesmen, shrewd buyers, and capable financiers. They know how to run a store, but writing advertisements is one of their burdens. "If you are a good salesman, but not experienced in advertising, the safest way is to talk in print just as you would talk face to face with your customers," runs the advice of an able advertising manager for a clothing manufacturer, addressing his words to retail dealers in that trade.

Unusual advertising "copy" is achieved by the advertising department of a bakery company retailing bread in a number of cities. It utilizes a space formerly wasted.

One of its brands of bread arrives in the consumer's kitchen wrapped in paraffine paper for dust protection. Covering the outside of this paraffine wrapper are tinted pictures of stacks of wheat. "Ward's Wheat Heart, The Whole Loaf," reads the trade-mark, and the words stand out from the wheat stacks and give individuality to the product. It has "the touch that sells."

Both store personality and immediate sales campaigns are served in the method used in a recent shirt sale. Circulars, four by seven inches, printed quietly in blue on blue, nudged the purchaser with a headline, "The Why of this Shirt at the Price You Paid," and then explained: "Newspaper advertisements have given the how of it—that Filene shirts come only from a few manufacturers and they the best—that these manufacturers save for us through six months their sample pieces of high-grade shirtings. That they then make these up, following Filene models, filling in dull periods. That twice a year they bill these shirts to us at less than the actual cost of making. That they do this because they are interested with us in making of this the largest shirt business in New England and in the briefest possible time."

The old-fashioned "sandwich man" who perambulated slowly and gravely down the street between two signs has gone through a development as ingenious in the advertising field as the automatic lathe in the mechanical world. Satisfied customers now act as "sandwich men" without pay. Two department stores, in New York and Philadelphia, operating under one management, have for several years used a blue striped wrapping paper to make bundles conspicuous. Those who carry parcels from one of these stores affirm to many who notice the parcels, where they are customers; they move along the

streets and enter cars, in effect quietly pronouncing the name of the store where they did the day's trading. Many stores have perfected a simple and attractive design of originally drawn type, sometimes laid out with a symbolic figure and a store motto. This design is printed on all wrapping paper and on the street is a brain jogger to all who see it and in the home of the forgetful customer is a reminder again impressing the store name and individuality.

These advertising methods as used by some of the largest department stores in the country are a means to comparatively slight increases of profit. They are not the life of the store selling system, which depends on newspaper and other big-gun publicity. But to the small retailer whose territory and size of business shut him out from "big-gun" advertising, the living profit margin may depend on the extent to which use is made of space that costs him nothing. By-product advertising enters into every good plan for giving a store a personality. Each one-time customer is generally a potential buyer for all the store's offerings. Right advertising to him through the medium of his single purchase costs little and brings him back.

WHILE it is true that millions of dollars are annually wasted in advertising, it is also true that the business of publicity is gradually reaching a basis where its operations and its results may be reduced to an exact computation.

—Truman A. DeWeese
Advertising Director, The Natural Food Company

IX

MAKING A STORE PAPER PAY

By Harrison McJohnston

FIVE years ago a general merchant in a small central-state town had been selling but $14,000 a year from a ten-thousand-dollar stock. He started a four-page store paper. He put into it some local news, announcements, a few pleasantries, and some items of general interest, in addition to his advertising. He sent a copy by mail each month to about five hundred families in his trade zone. Because it was the closest approach to a newspaper the town had ever possessed, it was well received from the start.

During the first year the mailing list was doubled by requests from friends of those on the original list. More important, however, store sales jumped thirty per cent the first year and increased another thirty per cent the following twelvemonth. Today sales approximate $40,000 on slightly more than the same stock investment of $10,000. Most of this development the merchant attributes directly to this store paper.

To this little local newspaper, which now often runs to sixteen pages, its owner and publisher attributes most of his increased sales. He also gives it, indirectly, credit for his new and progressive attitude towards his business.

"A monthly store paper should be valuable even in

a town that supports a regular newspaper," he claims. "But for a general store which is located in a town that has no newspaper it is well-nigh indispensable.

"Five years ago my store was crowded with a stock that took nine months to turn. Selling expense ran up around twenty-two per cent on sales, figuring every item, including salaries. The business paid no net profits over what the same investment would have brought if put in farm mortgages."

To get a satisfactory return on the investment, the merchant figured that he must increase his turn-over and cut down his percentage cost of doing business. This meant either reduction of his investment in stock, or more customers and more trade from present customers. After sizing up the possibilities of his trade zone and figuring the number of regular customers he ought to have, he decided that his main problem was to get new faces into his store and to get more people into the habit of thinking about him. Plainly, he must advertise.

The town supported no local paper, and the county weekly was published in another, larger town. The cost of advertising in this was prohibitive, because the "waste circulation" figured at least sixty-five per cent. Though he had used only occasional circulars to announce bargain sales, the retailer determined to issue a monthly paper of his own.

The results were manifold. First, it got this merchant into the habit of definite and persistent advertising. Second, it gave him a periodic entry into the homes of his customers and prospects, each time with a budget of gossip and neighborhood news. Month after month it regularly and pleasantly reminded customers that his store was interested in them and held what should interest them. He did not expect immediate results;

neither was he prepared for a sudden great increase of business. His task was to cultivate his trade, and his store paper proved to be just the advertising medium he required.

PUBLISHING *has become part of the work of many concerns—the country storekeeper's sheet and the manufacturer's house organ possess great advertising value.*

Within the last few years a large number of merchants in trade centers of all sizes, ranging from the cross-roads towns up to cities of fifty or sixty thousand, have demonstrated that the store paper is effective advertising. In general, there are four distinct types of these store papers.

The basic type is that published by the general store—as in the case of the merchant just referred to. Such a paper contains local news items and announcements which are of interest to the people in the community, in addition to the merchant's display advertising.

Another type is that published by the larger store in the town or city where the local paper covers the news, but where the merchant finds his own paper more effective advertising in proportion to expense. In such cases, the merchant also uses the local newspaper in addition to his own monthly or semi-monthly publication. This class of paper ranges in size all the way from a small two-page "sheet," eight by ten inches, up to the more pretentious newspaper, filled with advertising, neighborhood news and "plate matter" on general topics. Hardware, furniture, clothing, drug and other classes of retail stores also find it profitable to publish individual papers in the larger towns.

Still another distinct type is the neighborhood paper, published by stores located in the suburbs or in outlying

settlements of cities. As a rule, this type consists mainly of advertising matter, but occasionally neighborhood news is reported. The aim, of course, is to encourage residents to do their buying at home by developing their interest in the suburb and particularly in what the store has to offer.

As a rule, these papers are published by merchants who cannot use the big city dailies on account of waste circulation. But through their house organs published at regular intervals they can stir up a neighborhood trading spirit not unlike that the small-town merchant strives for in the fight to keep his trade from sending their money away to catalog houses. But the greatest advantage for both the suburban and the country merchant is that the store paper fosters regular and persistent advertising.

The fourth type is a combination house organ and store paper, edited, in some cases, primarily for employees, but with an eye also to the securing of business from a selected list of customers and prospects. Examples of this sort are few, however. Most of the stores that publish house organs make them exclusively for employees.

The work of getting out a store paper is not a very serious task. In fact, the merchant who thinks he has neither the time nor the ability, often needs in his advertising the three compelling qualities that a store paper supplies—regularity, persistency and personality.

One Missouri merchant takes part of a day off each month in order to put into shape for the printer the "copy" for his paper. The first of each month his paper "goes to press." But during the rest of the period his ear is close to the ground for interesting news, which he notes and places in several folders in a

vertical file—separate folders for "locals," "humor," "notices," and so on.

The most important items and the hardest to prepare,

THE HOUSE ORGAN
ITS FUNCTION AND PLACE IN THE PLAN
ITS NECESSITY OR ADVISABILITY
ITS COMPARATIVE COST
MEDIUM FOR KEEPING IN TOUCH WITH TRADE
BOND BETWEEN DEALERS
OFTEN USED AS A DIRECT ADVERTISING TO CONSUMER
SUPERSEDES CIRCULARS
PRECEDES AND FOLLOWS SALESMEN
CHATS WITH CUSTOMERS
ADVANCE AGENT FOR ADVERTISING
SCHOOL MASTER IN ADVERTISING AND SELLING
WHAT IT SHOULD CONTAIN
HUMAN INTEREST AND "GINGER"
NEW SELLING POINTS
NEW WINDOW DISPLAYS
NEWS OF SELLING FIELD— BIG OR UNUSUAL SALES
NEWS OF TRADE
WHAT HOUSE IS DOING TO STIMULATE BUYING
TRAINING TALKS ON SELLING HOUSE PRODUCTS—ANNOUNCEMENTS OF NEW PRODUCTS, LINES, POLICIES, ETC.
WHAT IT SHOULD LOOK LIKE
STYLE AND CHARACTER SHOULD REFLECT HOUSE IDEALS OR APPEAL TO CUSTOMERS
TYPOGRAPHY AND PRINTING BEST THAT CAN BE AFFORDED
ILLUSTRATIONS, EITHER HIGH CLASS OR ELSE OMITTED
SHOULD HAVE ORIGINAL AND DISTINCTIVE DRESS
SIZE
HOW TO GATHER THE MATERIAL
FROM SALESMEN
FROM DEPARTMENT HEADS, DESIGNERS OF LINES, INVENTORS
FROM EXECUTIVES "GINGER TALKS"
FROM DEALERS AND CONSUMERS
FROM TRADE PAPERS, NEWSPAPERS, TECHNICAL WORKS ON YOUR LINE
FROM ARTISTS, PHOTOGRAPHERS, ENGRAVERS
HOW TO GET IT OUT
MUST HAVE AN IMPERATIVE SCHEDULE
FOR EDITOR OR WRITER
FOR ILLUSTRATOR
FOR ENGRAVER AND PRINTER
FOR DELIVERY AND MAILING
KEEP "DUMMIES" FOR CURRENT AND FORTH-COMING ISSUES
ASSEMBLE STUFF AS IT COMES TO HAND

FIGURE VII: This chart shows the various functions of the house organ, and indicates the kind of copy it should contain, the method of gathering material and the routine of production

however, are the advertisements. At least one big special sale is usually planned for each issue. All the advertisements consist mainly of definite offerings at defi-

nite prices, definitely described. Many of them contain illustrations. It is easy to accumulate a supply of stock cuts; most of them are supplied by manufacturers and wholesalers. Detailed descriptions and illustrations of the articles make them appear real, while big, bold-faced prices speak for themselves.

LOCAL news, instructive facts and a joke or two in place—these are things that will liven up your store paper and get your advertising pages read.

That part of the paper which is devoted to local news, announcements and humor may be said to represent the personality of the salesman. It helps to sell goods, just as a pleasing personality helps the salesman to sell. On the average, about thirty per cent of the space is devoted to news and entertainment. The balance of the sheet is given to exploitation of goods and prices.

For a supply of interesting "locals," most country merchants depend upon certain individuals each month, one in each of four or five different sections of the trade zone, who are willing to respond to telephoned or written requests for news. Usually more than enough "locals" are secured to fill the allotted space. An invitation to customers to send in local items for publication usually produces a continuous dribble of news. The editorial sections are usually filled with jokes and miscellaneous reading matter—household recipes, short articles on interesting local farm problems, announcements of church and lodge entertainments and meetings, news about the schools, political appointments and the like. Little items that tell the householder how to save time, money or labor are invariably welcomed and tend to keep the store paper in the home for several weeks or even months because of the useful information that

is thus so handily supplied.

It is easy to run too many jokes. These should be given a local flavor, if possible, but care should be taken not to offend anybody or any class. The store paper is primarily a business-getting enterprise; its mission, first of all, is to sell goods. It should aim also to be helpful to its readers.

To encourage customers to keep his store paper in the home, one merchant offers a Christmas present to each customer who at the end of the year brings in a complete file of the paper. Another merchant makes each copy of his paper, except the number for the current month, worth five cents on any fifty-cent purchase. Thus the paper must be kept at least one month before it is redeemed. Last year an Indiana merchant, about a month before the price on all rubber goods made a sharp advance, published an editorial on the advancing price of crude rubber and gave the reasons—to prepare his trade, in some measure, for the inevitable increase in the retail price of rubber goods.

The average cost of a store paper, including paper, composition, printing and third-class postage, is about twenty-five dollars for the first thousand for a four-page sheet. For an eight-page paper the cost is approximately thirty-three dollars for the first thousand, and much less for each subsequent thousand.

> AVOID *waste circulation by pruning your mailing list and keeping it strictly up to date—how to care for the mechanical end of getting the paper ready.*

A large number of store papers carry advertisements of other firms, thereby reducing the actual cost. One Wisconsin merchant, whose paper averaged eight pages a month, at one time carried three full pages of outside

advertising, for which he received six dollars a page for each issue. Later he omitted these advertisements, because he was satisfied the space was worth more to him when used for his own advertising.

One reason why space in the Wisconsin merchant's store paper is valuable is because he is constantly pruning his mailing list. He keeps it up to date, not from year to year, but from day to day. As soon as he hears about the departure or arrival of a family within his trade zone he makes the proper alteration in his mailing list.

His original list was secured from the telephone book, the town assessor's and the county treasurer's books, and the rural free delivery mail carrier. All of these sources were checked against each other. He also checked the names from his own knowledge of the people and checked it again whenever he had the time to drive through the country and make personal calls upon customers and prospects. Thus he secured a list of fifteen hundred names and each name represented a household and each one of them was a live prospect—if it was not already numbered among his regular customers. Since starting his store paper five years ago, his business has been doubled. He ascribes much of this increase to the pulling power of the regular visits of his "Messenger."

A convenient way to keep these names is to record them on cards—one family to a card—and file them alphabetically. This system admits of easy revision.

A North Carolina merchant has adopted a method of getting together the material for his store paper which is so efficient that it may well serve as a guide. He devotes one large drawer of a vertical file to his store paper. In this he keeps a number of folders labeled "Editorials," "Humor," "Locals," "Announcements,"

"Interesting Facts," and "Advertising." During the month he files all material, notes and letters as they come in, including any suggestions of merchandise to be advertised and special sales that suggest themselves as he sizes up his stock and determines how closely in his buying he has gauged his customers' wants and tastes.

About the middle of each month he makes a "dummy" store paper out of sheets of wrapping paper. He rules off the columns and the different spaces to be used for advertisements and indicates in the columns where the locals, announcements and other reading matter shall go. This material he prepares at his leisure, weeks ahead of time, except the local news items which he receives until the day he goes to press.

His advertising pages he allots to the general classes of goods to be pushed. He writes in the headlines for each advertisement in the spaces on the dummy and divides up the rest of the space for each advertisement according to the number of items he wants to include. He also marks spaces for illustrations. He letters the space for each general advertisement "A," "B," "C," and so on, while he numbers the sections of each advertisement. "A3," for example, indicates the third section of the first general advertisement in the paper.

Then, on a big sheet of wrapping paper labeled "A," he writes the descriptive copy for each item advertised, numbering them as he goes along according to the division of the advertisement in which he wants the particular item to appear. The cuts to be used are indicated in a similar way. For example, "A3," written on a small square of paper pasted on the back of a cut, tells the printer that the cut is to be used in section 3 of advertisement "A," as indicated on the dummy. Other advertisements, labeled "B," "C," and so on, are pre-

pared in the same way until his space is filled.

All cuts are kept at the store in wide, shallow drawers, face up. The printer is required to return all cuts immediately after the number is out. By filing the cuts in systematic order, he keeps track of them and saves several hours of time each month.

The printer is given general instructions about the make-up; the kind of type to use, the use of white space and other details are all specified. The hardest work is to get the first issue set up right; after that, it is comparatively easy to improve the general appearance of subsequent issues.

An increasing number of merchants who have used this kind of advertising find that the work is both interesting and easy. A store paper compels systematic advertising, hammers away steadily month after month and gains momentum as it grows. It is close kin to the good personal salesman. Its mission is to sell goods. Rightly managed, it sells plenty of them.

TO GET *business, you must know how to tell your story in a way that will convince your reader to the buying point. For this, plain, simple language has proved to be most effective. Educated minds admire and respond to forceful, straightforward talk. Simple minds cannot understand anything else.*

—George B. Spencer

PART III—ADVERTISEMENT WRITING, LAYOUT AND TESTS

Putting News into Copy

MOST good copy comes from the outside and carries the views of an outsider. Take the most successful automobile tire copy. Rivals poke all manner of fun at it—say it is superficial and will not stand technical analysis. But the fact is that it talks plain user's economy and it gets the business. It reaches the man who pays for tires because it comes at him from his own outsider's viewpoint.

Men *on the inside* who know all about the manufacturing usually write copy which appeals to the initiated—to people already on the market. To create fresh desire you need an outsider's viewpoint.

After you get this outside viewpoint upon your product, you must still keep in mind all the time that your big task, the one thing hardest to do in copy, is to get a hearing.

People don't pay attention unless you've got something worth their time—something that's news to them. Some wise fellow in the beginning said, "Advertising is news." And the best copywriters of all times have been men who could dig a big news story out of any old proposition.

MURRAY HOWE

Advertising Manager, Peoples' Gas Light and Coke Company

X

THE CODE OF AN EFFICIENT COPY DEPARTMENT

By E. St. Elmo Lewis
Advertising Manager, Burroughs Adding Machine Company

¶ Advertising copy must talk as the best salesman would talk if he were presenting the argument you are going to make. Therefore, talk not as the dictionary, but as a man, sincerely, pointedly, and reflect the style of the self-respecting men in your company.

¶ Four-syllable words should never be used—three-syllable words only as a last resort. The rest will give you a chance to express ninety-five per cent of the ideas that come to the average man's mind, and all of the ideas that come to the genius.

¶ Know something about the business, then hitch that knowledge of the possible buyer's condition up to your own. The advertisement must deal with these conditions as they are, and not as they ought to be.

¶ When you get over the first enthusiasm over an idea, stop, put it away. Take it out a week hence—look it over again. If it doesn't start a new flow of enthusiasm, put it away. After you have done this twice, it is time

you had a suspicion that the idea isn't worth much. If you pull it out a third time, and you don't feel as though you could finish it right there, kill it. It wasn't an idea you had in the first place. It was just some mental energy expressing itself.

¶ This all means that you must not tire yourself in writing a booklet. It will lack snap and enthusiasm. It will drag, "get sand in the bearings," squeak, and end up by getting a hot-box, and it won't bring the man who reads it to the buying stage.

¶ All advertisements must be consistent with themselves. Don't make a statement in the first paragraph that you can save fifty per cent of a bookkeeper's time, carry a man through two hundred words of argument to prove it, and then weakly say that it will save at least twenty-five per cent of the most expert clerk's time. Make a statement and stick to it.

¶ When an artist paints a picture, he rather prides himself on the fact that it may not appeal to the low-grade mind, but that it does appeal to the "highbrows." When you write an advertisement, the better rule is to reverse this. Remember that you are selling goods, and that there are a great many more average than superior minds. Therefore, use simple words, so direct, so much a part of the everyday speech of men, that you will get your thoughts into their heads.

¶ Every piece of copy must be specific, not only in the claims it makes for the company, or for the machines, but in the point of attack; that is to say, you

must select some specific thing about the kind of business you are approaching.

¶ When you write copy to a small retailer, don't talk to him about loose-leaf ledgers, departmental forms and statistical comparisons, but find out what his bookkeeping troubles are. Get the point of contact by showing him you understand his troubles and have a remedy that is cheap and effective.

¶ Never write an advertisement until you have a clean-cut idea of what you want to accomplish. Get clear in your mind what particular thing you wish to accomplish—then stick to that one thing from start to finish. Don't start out with a talk about time-saving in a retail store and end up with a hallelujah chorus on "how big we are."

¶ Make a point of carrying a note book with you, especially when you are talking with salesmen, when they come in the office, or when you meet them outside. Put down a note in which is the kernel of any argument. Seize the first opportunity to go over your note book, to elaborate the idea. Don't be afraid of over-elaboration. It is often much easier to cut down than to put in, especially after the heat of enthusiasm for an argument has cooled off.

¶ The advertisement must be timely from the standpoint of the man to whom you are speaking. If you are dealing with inventories, find out what time of the year the business makes its inventories. See that the

copy is in harmony with present conditions in the line of business to which you are appealing, and for that reason don't be afraid to send out letters asking for information from the users in the lines of business you wish to interest.

¶ Every concern has a policy, more or less well defined. This policy is expressed in the unrecorded sentiments and attitude of the house, of the directors and the managers. This policy should be reflected in the advertising, because it gives a personality.

¶ Only a small per cent of illustrations are efficient helps to advertising. Is the advertisement just as strong without the picture? If the picture strengthens the argument, clarifies the description of the goods and holds the attention for the interest to develop, then it belongs to the advertisement. If it is an illustration that may be fitted to anything, look out for it. The difference lies between a picture with advertising in it and an advertisement with a picture in it. The latter is costly.

¶ In spending money on lists and in newspapers and magazines, look out for the law of diminishing returns. That law says that four rowers do not drive a boat twice as far as two—a forty horse-power motor car is not twice as fast as a twenty. There is a point where more money cannot be profitably spent in a list of magazines and newspapers. Where your fields do not answer with increased crops to increased scientific fertilization, look for new fields, not more fertilizer.

¶ Keep in touch with the salesmen when they come to the home office. Never let one leave your office without having given him an idea. Never let one stay in your office without getting one. Don't go at him with some such question as "Have you any good ideas for a booklet?" or "How would you sell a machine to a man who is being closed out by the sheriff?" Get him to talk about some sale he has made and to tell you how it was done. Make a note to ask "Jones" about the sales to the "Boot and Shoe Store," over in Pontiac. You will get sales-making points in this way that you will never get in any other.

THIS *is a busy world. Even the readers of women's magazines have no time for the tedious tautologies and redundancies of the long-haired artificer in words. It is the business of the writer of advertising to divert or attract the attention of the reader away from the main body of literature in a magazine or newspaper, and to do this he must employ a literary art unknown to the writer of editorials, essays and verses.*

—Truman A. DeWeese

Advertising Director, The Natural Food Company

XI

PLANNING COMMERCIAL LITERATURE

By Carroll D. Murphy

COMING into the advertising department on his return from an extended trip, John H. Patterson, so the story goes, picked up one of a batch of some fifteen thousand cash register booklets for the South American trade, which were just coming from the press. The book was a pretentious job printed in seven or eight colors, and thousands had already been run off, folded, stitched and trimmed.

Mr. Patterson glanced at one of the illustrations, representing a handsome register in full colors, and at once ordered the presses stopped, the completed sheets and booklets discarded and new multicolor plates made to remedy the defect which he had found.

This defect, planned as a practical economy by the advertising department, was merely the use of yellow to represent the gilded parts in the finish of the machine.

The president of this concern which issues millions of pieces of commercial literature annually was intimately acquainted with the character of the trade in South America. He knew that South American business men are inclined to interpret facts and even pictures literally —that yellow to them means yellow, and gold, gold, and that the careless treatment which the export trade has in many cases received from manufacturers in the

United States now calls for double care on the part of the exporter who understands the value of a prospect's explicit confidence.

All the details of copy writing, art work, composition and printing were precisely and economically handled by subordinates; but it took the president of this great corporation himself to make this simple, direct decision which put first cost in its proper place and gave to his sales literature the power to become an actual selling link between his proposition and an important group of prospects.

An extraordinarily successful campaign having as its object the sale of automobiles to farmers illustrates the same points from a different angle. The campaign was made of six weekly bulletins addressed to local dealers, and six follow-up letters addressed to live prospects whose names were sent in by these dealers. The bulletins to dealers were informal, often humorous, full of selling "ginger," offhand in illustrations, layout and type arrangement. The form letters sent to the individual farmers, on the other hand, were models of clean-cut correspondence and the enclosures, while held down to racing trim, showed equal care in every detail of copy work and printing.

The advertising manager of this concern had, first of all, determined (1) what proposition he had to sell, (2) what character of prospects he was addressing, (3) the tone which he might best assume in order to make the greatest number of sales in that particular class. His dealers had nothing to lose; much to win. They would be inclined to take themselves too seriously and to get discouraged. They needed the spirit of the game of order-getting. The farmer who was being urged to put the price of twenty or thirty acres of land into a car,

on the other hand, needed to be shown the interesting things which an automobile opens up to the country man, and the value of the purchase to him as a business proposition worthy of weeks of thought.

> A GOOD *booklet or circular will act like a good salesman and interest your prospect to the buying point; a poor one will quickly reach the waste basket.*

These points suggest the place to begin in working out a piece of commercial literature. The merchant who grumbles over the printer's charge for a folder and is surprised at poor results from a booklet edited with the shears is as far from putting keen business sense into his advertising as is the man who begins at the other end of the price question and with a generous appropriation works out elaborate borders, illustrations and color effects, regardless of their value in making sales. On the middle ground between the cheap and the lavish there is a cost and quality which gives the lowest selling expense per order, or the greatest bulk of orders at a fair cost for advertising. This is the grade of commercial literature to test for and find.

A booklet, a circular, a catalog, has just one final purpose, which is your test of every detail and device in its make-up—selling value. You may make your form letter play upon your prospect's curiosity so cleverly that he eagerly unfolds your enclosure. But unless your circular further spurs his interest by its headlines, its make-up, the inviting look of its paragraphing and quotation marks—unless it repays him line by line for the minutes he gives to its perusal—unless like a good salesman it makes the most of its introduction and assures itself of a welcome in every word and phrase, it fails to forward the sale as it might.

But your circular must not only sell itself—that is, make the prospect want it—it must also sell either your product, or the next step which you have worked out as necessary for the prospect to take, looking towards the order.

The advertisement must land the inquiry. The "first letter" must focus your prospect's interest on the circular which clears up the objections that stand between him and buying. The circular must point to the coupon or order blank; or, if your proposition requires to be thought over as does the purchase of an automobile or piano—the investment of a hard-earned account in bonds and mortgages—must keep your reader's mind eager for each follow-up or salesman's visit that leads on as directly as possible to the final bargain.

Right here is the point to begin in designing the mailing card, the folder, the enclosure that is to get business. Get acquainted with your proposition and prospects. Find the most direct links between them in the way of selling literature. Think out the definite steps up the stairway to the order, which you expect each piece of literature to persuade your reader to take. Then make your first rough layouts and sketches, determining how the advertising matter is to be distributed, and how best to adapt each piece in form and detail to its selling purpose; what its tone should be; the most important sales arguments and their order, and the effect demanded by which to judge the details yet to be determined.

When you have worked out the fact that a particular folder or booklet ought to make your reader feel a certain conviction, acknowledge a certain quality, ask a definite question, welcome your salesman or sign a coupon, you are ready to handle the detail of that piece of advertising.

Walk around the block and go into your proposition from the outside, with an eye for its interesting points. A circular or catalog, like a hunting story or a travel sketch, can be "full of meat" or empty—colorless, monotonous, selfish, or full of color, life, regard for the reader's interests. There are banks, department stores, railroad terminals and public utility companies whose products are kept a mystery to customers through dignified advertising, when a clever reporter with a half hour inside the business could set the whole town talking on the news and human interest items he could pick up between its doors.

A creamery man quit claiming big things for his brand of butter and printed a story of scientific butter making from mountain pasture to standard mold so interesting that high-grade customers have made it a point to come in to see and taste his product as it is made. His circulars use the news points of his business to make themselves welcome and to make investigation—the next step in ordering—a pleasure, not a buying duty, to the housewife.

MAKING *your booklet carry news and facts of permanent value and interest will insure its possession by prospects long after the first hasty reading.*

The best selling points are merely those *news* points of your proposition which bear most directly on your prospect's interest in owning what you offer. The headline, the title page, the introduction, the subhead, the picture, the copy which hew most closely to this line are likely to score highest in orders won.

In planning a piece of commercial literature, you have a wide choice: The booklet or enclosure of a hundred sizes, shapes and styles, that can go by mail, can

lie on a counter for distribution, be wrapped with orders or distributed by hand; the "dodger" or bargain sheet adapted by its cheapness for quick broadcasting, and hence the chief reliance of the suburban store that finds the downtown newspaper too general in circulation; the catalog designed to get a single order; the permanent catalog with perhaps a loose leaf arrangement; the almanac, the blotter, the big folder, the motto card, the placard, the mailing card and the many oddities in printed matter. You will choose according to the amount of copy, the news, the argument, the illustrations and proof which you need to win the biggest number of sales. Necessarily, therefore, your argument, illustrations, distribution and layout must be planned, dovetailed and coordinated in your mind before you begin the actual copy work and make-up.

There are all sorts of plans to make commercial literature carry farther than merely a single reading by one person. Farm implement companies put field and crop information of lasting value into their catalogs, price lists and almanacs in order to keep their names permanently before a family. One printing concern carries on the back of its advertising card a table of type sizes and words per square inch. An automobile tire manufacturer made up souvenir tires four inches in diameter, carrying his name and trademark, as playthings for the boys and girls in the families of his prospects. Odd shapes in cutouts, prettiness and practical uses, often keep pieces of advertising matter alive and multiply their reach. The advertiser who is clever enough to get human interest into his copy carries the principle even farther and sets his prospects to passing the word on from one to another. Oddity is easily overdone, but often proves a good attention-getter and something that

clinches the memory of your proposition, *if* so handled that it does not distract attention or give you a reputation for freakishness.

> PROPER *handling of the mechanical details in the make-up of your literature will go far toward giving it distinction and positive selling value.*

Think matters out in this way and you will rarely send out a booklet or almanac merely because a booklet or almanac has always been sent. A fresh viewpoint on a piece of advertising matter enables you to line up every detail with your particular selling purpose. Similarly, as between one folder and a series of them, decide how much selling talk is essential to win the order and how much matter your prospect will read with interest at one time. Gauge his attention—make your division accordingly.

When you come to fix on the size, number of pages, paper, style of art work and color scheme, consult with your printer. Heavy paper stock used for booklet covers usually comes in 20x25 or 22½x28½ sheets. Bond or writing papers will be 17x22 or 19x24. Book paper is more likely to come 22x32, 32x44, 28x42 or 25x38 and quite generally different in size from your cover stock. These various dimensions require careful buying in order to avoid wasteful trimming.

Eight, sixteen or some multiple thereof is the most economical number of pages for a booklet. If a thirty-two-page booklet with cover is desired to fit an ordinary envelope, the thirty-two pages can be printed on 32x44 paper, and the sheet can be turned and again run through the press without changing the form or make-ready, cut into two sheets 22x32 and each one folded twice each way into thirty-two pages, 4x5½ inches. This

can then be trimmed to 3⅜x5⅜. Or 28x42 stock can be used, giving three sixteens with pages 3½x7, which can be trimmed as desired. Covers can be had from a sheet of cover stock 22½x28½, giving sixteen untrimmed covers 7⅛x5⅝ unfolded. Dividing the dimensions of the paper stock by two, four or eight either way shows the size page into which it will fold best and the amount of waste or trim necessary to get the page size you want. A rough sketch of the full-size sheet, with cross lines to show folds and waste will often help you to make the most of your stock. Many kinds, weights and colors of paper are kept on hand only in large cities; looking ahead enabling you to substitute or place a special order in line with your scheme.

Sometimes, instead of using a sixteen or thirty-two page booklet, the advertising man throws all his copy into one big sheet which has to be spread out in order to get the "smash" which he counts upon as its big advantage. This arrangement is usually cheaper and often useful for big illustrations or some out-of-the-ordinary purpose; but, as a rule, such a circular is unhandy and carries wide columns, type so large as to require the eye to travel a long distance for a few words, and a monotonous or disconnected arrangement which discourages the reader. It is an excellent rule to set the size of your booklet so that each page can make one point or one logical step forward in the selling talk, and to tempt the reader's taste with a pleasing variety in make-up and illustration.

Art work, photographs, drawings and cuts ought to be planned early. This service can be bought complete from a specialist, or you can arrange your own "situations" and have them photographed. A specially drawn heading, border or trademark can be used over and over

to give distinctiveness to your commercial literature.

The adjustment of zinc etchings, lithographs, engravings and halftone plates of different screens to the subjects and the paper will give you stronger effects under the technical advice of printer and engraving house. A vignette or "cut out" halftone, for example, is much more difficult for the small-town printer to bring out effectively than a square halftone.

COLOR will add to or detract from the value of your literature as it is well or poorly used—schedules that get the routine work done on the minute.

Use color sparingly, unless it fits or illustrates your proposition in some apt way. Black on yellow or cream stock is effective; red and black on white gives an opportunity to emphasize your headings in a warm, vivid color. Black on white can be made much more effective if high-grade stock and ink are used, giving clear, lustrous tones.

Colors are strongest when handled either in harmony or in contrast. Red is a popular color and excites action; green is perhaps next in effectiveness; the contrast of primary red and primary green makes both colors appear more intense. The spectrum shows three primary colors —red, yellow and blue—which when commingled in pairs, makes orange, green and violet. Each of these six colors finds in one of the others its complement, which brings out its greatest brilliancy; red and green, yellow and violet, blue and orange. Colors which do not combine well may be used with better effect when separated by black, white or gray. Black, by contrast, makes all colors appear lighter; white makes them appear darker. Pleasing and tasteful color effects are often secured by using a light green, blue or straw

When your selling point rests on the luxury of the service offered, you can go beyond ordinary limits in beautifying your advertising. Although out of place in other layouts, elaborate effects were definitely sought in these examples

In contrast with the elaborate printed matter (on the previous page,) these layouts are inexpensive and simple. Yet they secure vigorous effects by depending on proper balance and the elimination of all that is not absolutely essential

paper for the pages of the book, a darker tone of the same color for the cover, another tone for the border effect on the cover and perhaps on the page headings or border lines throughout the book, and still another tone for the headline on the cover, with the body type in black. Probably the most pleasing possible effect is obtained by assembling several shades and hues of one color, and contrasting with them a single note of its complement.

The routine of getting out the manuscript for booklets and circulars can be standardized so that nothing will be forgotten, no detail omitted which might effectively be used and none of the expensive details in the way of heads, subheads, rules and decorations, type to be "run around" illustrations, or alterations will appear without having a definite selling value. A plan which has repeatedly been found effective is to keep a list of the points and specifications to be covered, and in having your copy typewritten to make sure that all the points which you want are included, with nothing superfluous. For booklet work such a list might include:

(1) paper stock,
cover stock,
page size, margins and trim,
colors,
binding.
(2) cover title, subtitle and signature,
half title page,
frontispiece,
title page details,
copyright,
proposition and selling talk.
(3) prices and descriptions,
discounts,
terms of sale,
directions for ordering,
order blank.

(4) type faces, sizes and measures,
initials and paragraphing,
running heads,
selling phrases used as foot lines,
page numbers,
pages inserted of a different stock,
style on tabulations,
spacing and paragraphing,
direct quotations.

(5) line drawings, and line or shaded zinc etchings
"reverse" zincs (white on black or color),
half tones.

(6) page make-up and balance,
special double page arrangements.

(7) weight for mailing,
envelopes or wrappers.

You can avoid much lost motion by sketching out the sheet or pages roughly before shaping up the copy finally. The pages may be sketched in pairs, so reduced in size as to note on a single sheet how the points and illustrations are distributed throughout. This fixes the main scheme of the booklet and enables you to figure the number of words per page, to arrange the special illustrations and features pleasingly, and to proceed with certainty in the make-up of your complete copy and final layout.

The complete typewritten form should give a sheet for the front cover, a sheet for the half title page, if one is to be used, a sheet for the title page, one to whatever type is to appear with the frontispiece, one to the copyright page, if the booklet is to be protected against infringement, a manuscript complete for the body of the reading matter, including subheads, and a page noting on one side the left-hand page headings or running heads and page numbers, with the corresponding right-hand heads opposite. Illustrations with captions

attached can be pinned to the manuscript or indicated by successive letters or numbers.

DETAILS in booklet construction that make reference simple—how to select the right type and balance your copy masses for the most effective results.

The value of sub-titles, page numbers, headings and captions is in easy reference, clean-cut explanation or the reiteration of selling points; and unless they are effective for these uses, omit them. The attention of an advertisement reader is casual and easily wearied. Magazine editors have made their pages tempting by clever use of devices that break a page into short periods of concentration. The brief paragraphs, the short sentences, the specific instances and direct quotations, the initial letter, subhead and illustration or decoration that break up a mass of type into easily read units, the varying arrangement that prevents the pages from becoming monotonous and keeps expectation on tiptoe, the narrow column of medium-sized type that enables the eye to take in a half dozen words at a glance and return without losing a line, all cut out friction in transmitting your ideas to your prospect.

Typographically there are dozens of interesting ways to handle these different details. Run through the six months' accumulation of advertising literature in your files, focusing your attention on one feature—running heads, subheads, line length or solid and broken type masses—and you will pick out detail methods that will be valuable in every piece of commercial literature you produce.

Running heads, for example, are effectively handled in capitals or small capitals of the body type or a slightly larger size of the same type face; by an harmonious

italic, or by all capitals or capitals and "lower case" type slightly heavier than the body letter. Dozens of further variations may be had by "letter spacing" the words of the head, and by various uses of brass rule above and below the head. An office appliance concern has made an effective running head with considerable

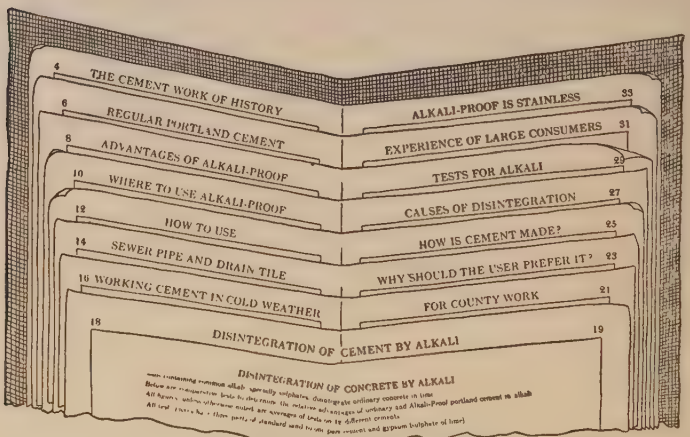

4 THE CEMENT WORK OF HISTORY
6 REGULAR PORTLAND CEMENT
8 ADVANTAGES OF ALKALI-PROOF
10 WHERE TO USE ALKALI-PROOF
12 HOW TO USE
14 SEWER PIPE AND DRAIN TILE
16 WORKING CEMENT IN COLD WEATHER
18 DISINTEGRATION OF CEMENT BY ALKALI
ALKALI-PROOF IS STAINLESS 33
EXPERIENCE OF LARGE CONSUMERS 31
TESTS FOR ALKALI 29
CAUSES OF DISINTEGRATION 27
HOW IS CEMENT MADE? 25
WHY SHOULD THE USER PREFER IT? 23
FOR COUNTY WORK 21
19
DISINTEGRATION OF CONCRETE BY ALKALI

FIGURE VIII: A novel and attractive way of making up a booklet is here shown. By the "stairway" arrangement of pages, the reader sees at a glance the contents of the entire booklet

sales value out of the name "Addressograph" written in its well-known script as a trademark. A cement manufacturer has given his running heads the practical value of a complete index by making each folio of the book a quarter of an inch shorter than the preceding one, so that the running heads for half the pages in the book can be seen rising in tiers on the right and left hand, when the book is opened (Figure VIII).

Subheads, foot lines, page numbers and initial words can similarly be varied in arrangement. A study of many pieces of printed matter shows the use of single-

These schemes of arrangement and balance will aid you in planning an attractive title page. By nicety in layout and typography they raise the subject matter, either a heading or a name, above the ordinary booklet advertising

These title pages show plain and dignified typography, margins and arrangements far out of the ordinary effects useful in getting attention, establishing reliability and building confidence

word subheads which serve merely as labels for the paragraphs which they precede, sentence subheads running two or more lines between paragraphs and set in small capitals, italics or heavy face, side heads in the outer margin, set-in subheads inserted at the left in the body of the paragraph, and in all these cases sometimes handled in color for special emphasis.

Whether you have a large circular, or a diminutive booklet for enclosure in a card envelope, size of type as related to width of column is one of your most important considerations. Even the most clean-cut type face becomes tiresome in lines more than twelve to fourteen words wide. To keep your column width always between four and fourteen words is a safe rule and this can be done if planned when fixing on the size of your pages. Leading in with a paragraph in twenty-four or eighteen point type not over seven inches wide, you can split into twelve point double column matter, and even further narrow the columns by means of an illustration set in between them as you drop to ten or eight point type.

Avoiding extraordinary contrasts between dark and light face type, and choosing harmonious types, suited to your proposition, make your pages easy to read. Similarly borders and ornaments are not to be used merely to look at, as they distract attention from the thought you are printing. Like a heading or footline, a border or rule "box" holds a scattered page together and makes a unit of it, just as subheads and paragraphs break up a too heavy mass. This is the selling purpose of the device—the function it has in the final effect you are striving for. Absolute avoidance of every distracting element such as ornaments, odd type faces, long-and-short lines and even unnecessary punctuation has given

one advertiser's printed matter force and distinction.

Page make-up and the treatment of special masses of color, such as illustrations, drawings, forms and testimonials, demand similar taste. One concern whose copy is unusually good, has hampered its eight page folder by putting the main selling talk in lines the full four-page width on one side of the paper, so that the eye loses its place from line to line, while on the other side appear four narrow panels of solid testimonials, column width. No salesman would bunch his selling talk and then devote half his time to reciting testimonials in unbroken succession. A far more effective plan would have been to distribute the testimonials throughout the selling talk in such a way as to "balance" from page to page and impress the reader at every point with the pleasant fact that some one had tried the proposed offer and found it worth while. Testimonials or technical details are dry reading and are most skilfully handled when intermingled with the more attractive matter. Price and picture together make a sort of contract which is convincing to the average prospect.

Variety as a preventive of strained attention should determine your margins, your masses, and the placing of cuts, running heads and subheads. A distance, area or mass twice or three times another gives a cut-and-dried effect that wearies the attention. The most pleasing variety in distances, area, weights of type matter, illustrations and margins is probably that where the proportions are more subtle, such as 4-7-11. Moreover, between two cuts of different sizes, the one high up on the page at the right hand side, and the other only one-fourth as heavy in the left hand lower quarter, the eye naturally strikes a balance about one-fourth the distance from the heavier mass. The eye also seems naturally to fix the

optical center of a page less than one-third the distance from the top.

These points form the basis of many practical rules in the artistic balance of your pages. As a rule, play your best point at the optical center. Where a heavy mass appears low on the page, bring it up by using another mass high on the same page or opposite. Avoid a solid "lane" of type masses, subheads or illustrations across the middle of successive pages. In using different masses on the same page, placing them diagonally brings the line of adjustment between them nearer the center vertically. The same thing is true on the right and left pages together on a double spread or when using illustrations and subheads.

Having worked out the exact selling purpose of your circular, folder, booklet or catalog, made your rough plan and perfected your copy, color scheme and illustrations to suit it, the final points are the index or table of contents and the complete dummy. The former is quickly arranged by running through the book and wording each reference and cross reference with the page number exactly as you wish it, on a separate slip; then laying out the slips alphabetically on a large card lettered from A to Z, and finally, having the entries typewritten in order.

The care with which the final layout is made determines the economy with which the printer will do your actual type composition. After folding up a sheet, or pinning or pasting together enough pages of the correct size, and measuring off on them or having printed in outline the size of type page, you can carefully sketch in all headings, type masses and illustrations.

One efficient copy writer takes type pages, cuts and pastes this print wherever he expects to use such type,

and then, by counting the number of words as placed, cuts down his manuscript or uses smaller type and shows the printer exactly the space each block of copy, indicated as A, B or C, will require. If you are familiar with your printer's type assortment, or have secured from him a specimen sheet of his type faces, you can also indicate in the margin preferred sizes and faces of type for all displays. Other notes with regard to zinc etchings, color printing and special points ought also to appear on the final layout, so that with its companion copy sheets, it presents the final *plan* of your sales literature.

WHEN *advertisers spend millions to change people's habits, raise their standards and create in them a sentiment for new and better things, the only part of that advertising which pays the advertiser is the part which makes the people adopt the brand or make of the article specifically advertised, not a copy or imitation of it.*

—Edwin Balmer

XII

GETTING OUT A HOUSE ORGAN BY SCHEDULE

By Hugh S. Hince

"WHAT these pages need is more vim and snap," the editor of a house organ published by an automobile specialty concern told himself as he came out of the president's office with an unenthusiastic O. K. upon his next month's issue. "Something that will really interest the boys. The trouble is, I'm doing too much work, and not getting enough done."

Figuring out just what he did in a day, he was astonished to see how much of his time was devoted to routine tasks which a stenographer could perform as well as he. He also saw how unequally his work was distributed, and recollected what a frequent occurrence it was for him to work hours overtime as the day for going to press drew near. He decided to fix a regular schedule of performance and turn the routine tasks over to his stenographer, leaving his own time free for real constructive work—talking with visiting agents, salesmen, guests and customers and picking up in the shop the news items of live interest which the house organ had lately failed to catch.

With this in mind he worked out a couple of simple schedules which put the work of collecting copy and getting out the monthly paper on a routine basis. The system which he devised can be applied with equal suc-

cess in any other concern having the same kind of problem to solve.

Collection of copy by a schedule, such as that shown in Figure IX, insures the necessary material being on hand in ample time to be properly worked up for the

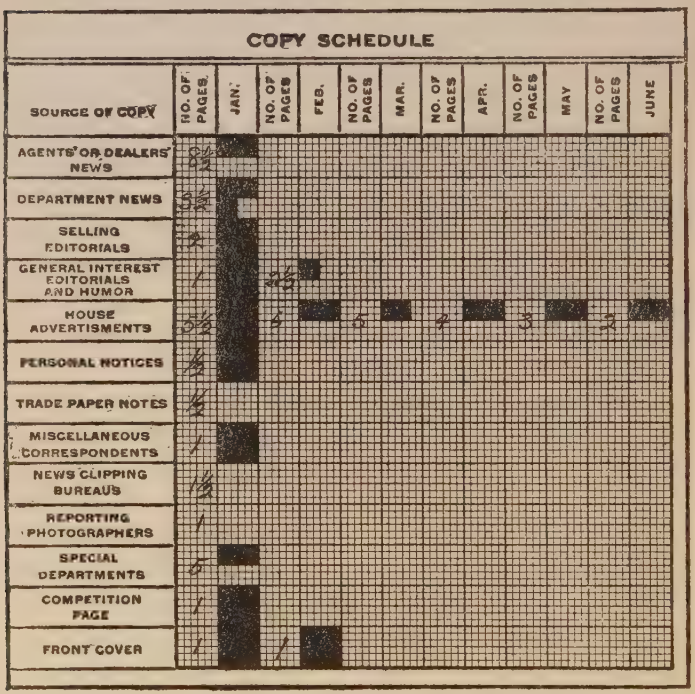


FIGURE IX: Getting copy is the most tedious duty of the editor of the house organ. This schedule shows at a glance what material he has and what he still needs

printer. This chart is a sheet of paper ruled into large units and subdivided into four small divisions.

At the left is a list of the sources from which copy is to be secured. This list in your own business will, of

course, be designed exactly to suit your own needs. The second column denotes how many of the thirty-two pages of your book are allotted each month to the several departments. The third column shows the issue, and enough space is left to cover a period of six months.

GETTING the copy in on time, following the work to satisfactory completion—these routine duties of the house organ editor can easily be put on a schedule.

This schedule visualizes the exact copy situation for a long time ahead. It warns the editor of his needs in time, and he can make arrangements to meet them. He sees at a glance that the house advertisements will be cut down as the season wanes and other material will have to be secured to take their place. Satisfied that his plans provide prospects with plenty of selling talk in the buying season, and plenty of general interest items out of season he can leave these details and work up the bigger outlines of his policy.

Agents or dealers, once they realize how acceptable the small news items that come under their notice every day are to the editor, will gladly make an effort to send in a little copy every month. To get them to do this, however, it is generally necessary to let them understand that all the editor wants is facts, not literary effort. He is the man to do the rewriting.

As soon as these news items come in, the editor sizes them up and blackens his chart in proportion to the amount of space he wishes to allot to them.

A little tact and insistence in your follow-up is generally all that is needed to secure this material on time. It is possible to make this follow-up a part of the stenographer's routine work, automatically attended to at the right time. On the first of the month send out such a

card as this to your correspondents who have failed to send in copy:

> We are looking forward to receiving your copy for the January number of our House Organ. Because its pages close on the 16th inst., we want to receive your copy by that date.

If your copy is not in by the 10th, or whatever date you have decided on for the final appeal, another card like the following is pretty certain to bring the slow correspondent around with his news:

> The advertising and editorial pages of the January number of our House Organ, ... close on the 16th of this month. We have allotted space for your copy. Please make sure that it is in by that date.

If neither of these notices produce the copy, the editor himself must of course fill up the shortage by adding more material to the general interest editorials. He should not do too much of this work, for a big part of the interest of the house organ lies in the news items told by the men in the field.

The mechanical end of getting the copy on the press and the booklets themselves into the mail, is taken care of by another schedule, Figure X. This production sheet is designed to show graphically just how work is progressing. If a delay occurs, the cause is at once evident.

By the 16th of the month, for instance, this editor must have his copy square completely blackened and the squares and dates that follow must be blackened in regular order.

The production schedule takes a great deal of tire-

some detail from the editor's desk, because he can see from it exactly what has to be done each day and can give the necessary orders, be certain that he has covered everything and allowed time for the work to be done.

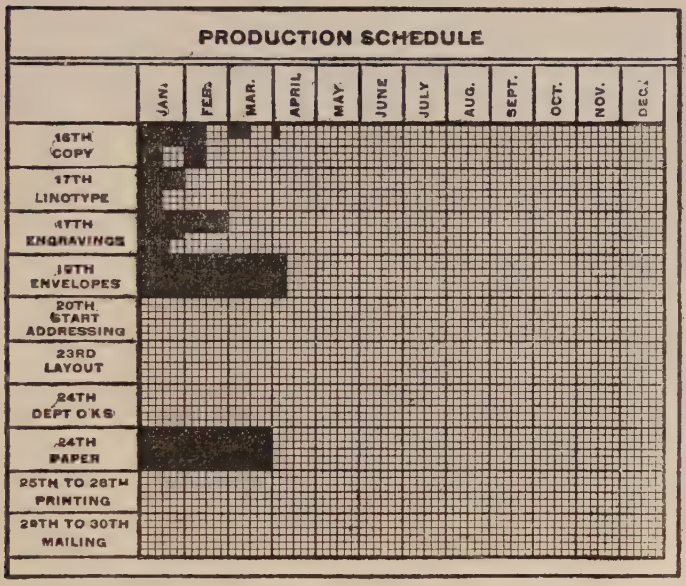


FIGURE X: A schedule like this relieves the editor of the necessity of keeping the mechanical progress constantly in mind. A daily glance at the chart graphically shows the work to be done today

Nothing is left to burden his memory, and there is no daily retracing of steps to see that this or that is being properly cared for.

Once the copy is collected and edited, there remain such details as are shown on the schedule. The composition and engraving must be got under way, the layout has to be perfected, envelopes must be secured and addressed. When the final proofs are received it is neces-

sary to get the O. K. of different department heads; after which, there is merely the routine of printing and mailing left.

In order to take advantage of the lowest possible prices, it is best to purchase envelopes in large lots. Have them printed with a permit number in accordance with the post office regulations, and you will be able to mail large quantities of matter by paying the postage charges in currency instead of going to the trouble of affixing a stamp to each piece. In Figure X, note that a sufficient supply of envelopes was bought for three and one-third months. The fact that the sheet is blackened only as far as the first part of April flashes a warning to the editor when it comes time to buy a fresh supply.

Figures IX and X supply a black and white comparison which makes it easy to see at once what has been done and what remains still to be done. These charts may be enlarged and mounted on cardboard. Thus they make helpful wall charts, and if you fill them in regularly, they are a constant reminder of the status of your work.

When the galley and engraver's proofs are returned, you can rough out the general scheme of make-up for your book. By picturing the entire book on a large flat sheet like that shown in Figure XI it is possible to gather a very fair idea of whether you will have a pleasing balance in your type and cuts.

Note how pages 28 and 29 are out of balance. The editor's first impression may be that the copy must be handled that way, but he should work it over till he has an equal distribution of cuts and display type on the two pages. This form is not designed to watch the minute details of make-up. The illustration of its use here is simply an indication of a clever method of getting

a fair distribution of matter throughout the book and of catching at once any glaring errors in the proposed make-up.

A dummy can now be quickly made up with the galley and engraver's proofs. These can be pasted over a

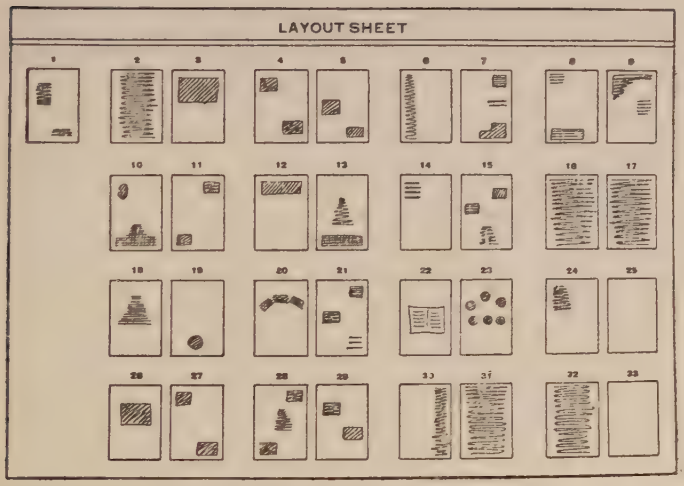


FIGURE XI: On a sheet like this the editor roughly sketches in his probable layout by odd and even pages in pairs. It saves him from making errors in balance which might not show in a pasted-up "dummy"

copy of the house organ for the preceding month or on special blank dummies prepared by your printer.

Nothing is more important than this layout of the book. Make it attractive, use the utmost care in placing the house advertisements, win attention for the selling talks by giving them a prominent place, and let no contribution be slighted. When you come to such careful work as this, you will appreciate the schedule which keeps the routine work moving, and leaves you free from other detail and interruption.

When a few copies are run off the press, have them delivered so that the mail boy can start stuffing his envelopes early. Thus it will be unnecessary to put on extra help for this purpose. This is an important point, because unfamiliar hands working on the mail almost invariably cause mistakes, such as sending envelopes through the mails without addresses or without enclosures. If frequent deliveries are made, there will not be more work than one boy can accomplish.

The two important points in keeping this system running smoothly are that your own employees and agents be thoroughly enthusiastic and impressed with the importance of the house organ and that the printers and engravers with whom you deal are tied down by contract to a schedule set for their work. If they are given to understand that they may gain your future orders indefinitely by making deliveries on time, they will be likely to do so.

I CAN *not give an accurate distinction between good copy and bad. It is a matter dependent almost wholly upon conditions, but broadly good copy is that which attracts the eye, which has a positive selling force, and is so permeated by a strong personality that it wins friends and creates a sentiment of popular favor for the advertiser; bad copy is all that is opposite.*

—Edward M. Power, Jr.

XIII

HOW TO CONTROL INQUIRY AND ORDER COST

By Neil M. Clark

BILLBOARDS had for several years been the sole advertising medium employed in Minneapolis territory by a soup manufacturer who conducts national campaigns. Sales had seemed satisfactory, reaching the quota which had been fixed. No effort had been made to cover the territory more closely.

A new advertising manager, however, decided to test the city in an endeavor to increase sales. He chose one of the large daily newspapers as his medium, and ran frequent advertisements in it throughout the year. The billboards were retained, and all other selling conditions remained the same as before. In that year, sales jumped to more than double what they had been the previous year.

Here was a case where the advertiser had definite indication of the value of his medium. Other conditions being precisely as in former years, he naturally attributed the increase in sales to his advertising campaign. For a particular can of soup, he could not trace in the sale the results of his newspaper advertisements or the effect due to some wayside billboard poster. But in the aggregate, since his sales increased in close correspondence with the amount of advertising, he was satisfied that his copy was effective.

Similarly, every national advertiser must test the effectiveness of his campaigns largely by the corresponding increase in his sales. This is true also of many small concerns which make a bid for trade without asking for direct replies.

"I advertised last year nowhere but on the east side street car lines," said a laundryman in a large western city. "I have not been able to trace more than ten customers who came to me because of those signs in the cars, but my profits took a jump from $25,000 in 1911 to $35,000 in 1912. In 1911 and before that, I employed no publicity methods beyond personal solicitation and a few scattering newspaper notices. With the results I received from my 1912 campaign, I am satisfied to continue my street car cards another year."

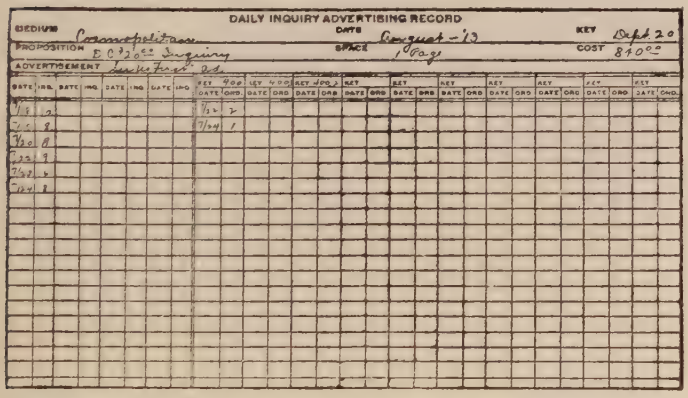
HOW to key your advertisements, test results from different mediums and copy, and keep records that will enable you to learn exact inquiry and order costs.

Almost every advertising campaign has its points on which proof of good and bad copy, selling plans and mediums can be hinged. No wise advertiser is satisfied without checking up and re-arranging his publicity from time to time, even if it is not possible to keep returns definitely and continuously.

When your advertisement is intended to do one specific thing, as to pull inquiries or make sales by mail, then the coupon to be returned, or the key which you place in name or address, furnishes you the definite test which tells you constantly the value of different mediums. If you offer a booklet or souvenir to inquirers or advertise an article for sale in six different magazines, you wish to know which periodicals return the cost of advertising and pay profits in number of inquiries or

sales—you want to know your selling costs per inquiry and per order. By keying each advertisement differently, you can check how many inquiries come from each source.

There are many ways of keying an advertisement. You may ask the inquirer from one magazine to write to department 19, and in another you may number your department 24. Another common method of keying is to change the address in different magazines. In the first one you may, for instance, use 17-23 Lake Street; in another, simply 17 Lake Street, or 23 Lake Street; in still another, you may use Lake and Main Streets. A


DAILY INQUIRY ADVERTISING RECORD

MEDIUM Cosmopolitan DATE August-'13 KEY Dept 20

PROPOSITION Free Booklet Inquiry SPACE 1 Page COST $40.00

ADVERTISEMENT Lunch Time Ad.

DATE	INQ.	DATE	INQ.	DATE	INQ.	DATE	INQ.	KEY 700 DATE	KEY 700 ORD.	KEY 400 DATE	KEY 400 ORD.	KEY 300 DATE	KEY 300 ORD.	KEY DATE	KEY ORD.	KEY DATE	KEY ORD.	KEY DATE	KEY ORD.	KEY DATE	KEY ORD.	KEY DATE	KEY ORD.	KEY DATE	KEY ORD.	KEY DATE	KEY ORD.
8/13	17							8/24	2																		
8/14	8							8/24	1																		
8/20	11																										
8/22	9																										
8/27	2																										
8/29	1																										

FORM I: A card like this keeps track of the keyed replies to advertisements which make an appeal for inquiries only. The columns at the right show the orders which the letter follow-up campaign brings

less satisfactory way is to ask the inquirer to write to a certain person in the company, addressing him by name and using different persons for different magazines.

Again, if you are making an offer on one particular thing, you may be able to change its name or designation

in different magazines so as to determine from which magazine the inquiry came. If you are advertising a certain descriptive booklet for free distribution, you may call it in one magazine a thirty page booklet, in another a thirty-two page booklet, and so on. If you use a coupon

DAILY ADVERTISING RECORD

MEDIUM *Technical World* PROPOSITION *$20.00 - Installments*

DATE	DATE	DATE	DATE	DATE	DATE	DATE	DATE	DATE	DATE
July 13									
KEY SPACE COST	KEY SPACE COST	KEY SPACE COST	KEY SPACE COST	KEY SPACE COST	KEY SPACE COST	KEY SPACE COST	KEY SPACE COST	KEY SPACE COST	KEY SPACE COST
1p 9/60	$	$	$	$	$	$	$	$	$
DATE AMOUNT	DATE AMOUNT	DATE AMOUNT	DATE AMOUNT	DATE AMOUNT	DATE AMOUNT	DATE AMOUNT	DATE AMOUNT	DATE AMOUNT	DATE AMOUNT
7-11 1-1 00									
7-13 1-1 00									
7-13 1-1 00									
7-14 1-5 00									

FORM II: When an advertisement makes a direct appeal for orders, results are recorded in this form. The facts collected here make it possible to determine the medium cost of securing each order

which is to be returned, it is easy to make some slight change in the wording of each coupon so that you know at once from which magazine it was clipped.

Not every one will use your key when he replies to an advertisement. A fair percentage will do so, however, and those whom you are unable to trace can only be distributed on the basis of those definitely assigned. If you advertise a certain proposition in three magazines and receive respectively 10, 8 and 2 replies which bear the key and 10 replies which do not, the fairest thing is probably to credit your first magazine with 5 unkeyed replies, the second with 4 and the last with 1.

In order to keep track of the replies you receive, and ascertain the cost of selling each proposition in each medium, it is necessary to keep continuous and accurate records. One concern which does a national mail order business has developed a very efficient record system which requires the use of only four forms.

This concern employs two kinds of advertisements. The first is intended only to draw inquiries, which are followed up by letter and circular with the object of turning them into sales. The second kind of advertisement aims in itself to make the sale. Two kinds of cards have been developed to meet the needs of these two kinds of advertisements.

For the advertisement which is designed solely to draw inquiries, Form I is used. Each medium in which

ADVERTISING FOLDER RECORD

NAME OF ADVERTISEMENT

PROPOSITION | INQUIRY ORDER | TERMS

MEDIUM	DATE	KEY	SPACE	COST OF SPACE	POSITION	NO. OF INSERTIONS	INQUIRIES	ORDERS	COST PER INQUIRY	% ORD. TO INQ.

FORM III: To this form the facts gathered day by day in Forms I and II are posted at convenient intervals. It sums up total results from a single advertisement

the advertisement appears has a card of its own. Spaces at the top are reserved to show the name of the proposition which is being advertised, the piece of copy under test, date, amount of space occupied by the advertisement, the key and the cost. In the columns, space is pro-

vided for two kinds of records. The four columns at the left of the double line show all inquiries which are received, together with the date. At the right are ten columns, each of which contains the history of one follow-up effort. In the example shown, the first follow-up sent in response to the inquiry was number 400. All subsequent forms used to follow-up this class of inquiries carry key numbers ranging between 400 and 410, with decimal numerals added, as 401.3, for special purposes. Each follow-up letter contains an order blank which is keyed, and thus it becomes possible whenever an order comes in to tell which letter probably pulled it.

When the advertisement makes a direct appeal for orders, Form II is used to record results. Here again, each medium has a card, which indicates the proposition, the date of insertion, the key, amount of space used and the cost. In the columns below are entered the dates when the orders are received and the amounts remitted.

With these cards in hand it is possible at a glance to tell whether it is costing too much to get orders through a certain medium or whether results are as they should be. If on a new advertisement, several mediums which had previously given good results fail to show satisfactory returns, it is evident that the copy is at fault. If tested copy begins to flag, it may be going stale or you may need a new proposition to attract other classes of buyers.

For complete records it is necessary to have still further summaries. These are secured on Forms III and IV. Form III summarizes results secured from all mediums in connection with a single advertisement. Form IV summarizes results from all advertisements on a single proposition.

As soon as any advertisement is placed, it is given a

manila folder and the proof is pasted on the right inside half; the Advertising Folder Record (Form III) is pasted on the left-hand side and results are posted to it from time to time from the daily inquiry and order cards. In the extreme left column of Form III are

PROPOSITION SUMMARY BLANK—ADVERTISING

PROPOSITION

DATE	NAME OF ADVERTISEMENT	SPACE	TERMS	FOLDER SYMBOL	MEDIUM	KEY	ING.	ORD.	COST PER ING.	COST OF FOLLOW-UP	COST PER ORDER	% ORDERS TO ING.

FORM IV: This is a convenient form on which the results of all advertisements connected with one proposition may be summarized. The percentage statistics will then show the relative effectiveness of different mediums and pieces of copy

written the names of the different mediums which are used, and the other columns contain all facts concerning the advertisement, and percentages which show comparative results.

The returns from all advertisements connected with one proposition are tabulated on Form IV. This shows the name of each advertisement used in connection with the proposition, the different mediums employed, the number of inquiries and orders received, the cost of space and follow-up, and from these facts are deduced the cost per order and the percentage of orders to inquiries. This sheet shows the executive at a single glance the effectiveness of his advertising and mail sales departments.

In the mail order house, where alone such detailed

testing of results is possible, records like these are invaluable. They show the pulling power of different kinds of copy in the same medium, and the value of different mediums running the same copy. Without such records, the most carefully planned campaign is liable to drift on the rocks.

MANY advertisers are very lax in finding out just what publicity is costing them. Through having loose methods of expenditure and not keeping track of just how much money it costs them to make a sale through advertising and what publicity induced a certain purchase, too much money is often spent in certain ways and not enough in others.

—H. Jenkins

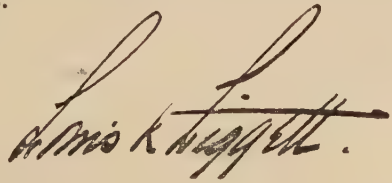
PART IV—ADVERTISING PLANS AND CAMPAIGNS THAT HAVE WON

The Spirit of Distribution

FROM its enunciation, twenty centuries ago, in the words "All men are brothers," the Idea of Cooperation has been the greatest force in human progress. Applied by Bismarck it wrought out of the German principalities a united nation. As the guiding principle of Abraham Lincoln it freed alike the slave and the slaver. Its worth has been proved in politics, in science and in art.

It has similar possibilities in business and finds its finest justification in unifying the work of manufacturing and distributing national products. The men who create, and the men who distribute realize that they are engaged in a common work. The result is the cooperative enterprise, which, by giving the retail dealer a voice in the manufacture of the goods he sells, better enables him to secure public confidence.

The buyer's knowledge that the retailer is responsible for every article manufactured in cooperation with his fellows, reduces the selling effort applied to that article. The cooperator's responsibility for the reputation of his co-workers makes him guard his honor and business prestige. The result is increased efficiency, increased profits, a square deal for the public—the foundations of business success.



LOUIS K. LIGGETT

President and Director, The United Drug Company

XIV

BRINGING NEW TRADE TO THE COUNTER

By Kendall Banning

A METHOD to make advertising bring the maximum results originated with a department store manager in the middle west who is a liberal user of newspaper space. To remind every customer of a sale in one of the departments he stations a boy at the door, whose duty it is to give a handbill to every one entering the store.

"Handbills with only one sentence are read by every one," according to the merchant, "and their use increased our sales to such extent that I would not think of doing without them. They remind the customer of the sale, and if the advertisement escaped his notice a little handbill is never thrown away without a reading. Every one is inquisitive to a certain extent, and anything thrust into the hands of a customer will have its influence if it can be read at a glance."

The desire to "get the most" out of a space in the paper or a circular, crowding the printed matter to small type, has put an overload on many an advertisement and resulted in "burning up" the motive force of the sale.

A druggist in a rural district of Michigan originated and manufactured an insect powder, but after advertising it in the local territory he found that his customers placed no confidence in his powder and often bought inferior quality in preference to his make.

To stimulate an interest in this powder he gathered numerous insects of every description and displayed them in glass jars in his show window.

Then he began a new advertising campaign, calling special attention to the insects in his show windows and advertising that every afternoon a glass jar filled with insects would be opened and the vermin killed by his powder. Not a very inviting attraction, you say? Possibly not, but every afternoon for a month the walk in front of the store was crowded with people who wanted to watch the performance.

This demonstration created universal interest, the local papers advertised it, the metropolitan dailies told of the unique advertising campaign, and in a short time there was such a demand for the insect powder that every druggist in the county was retailing it. Then the inquiries from wholesale houses began to come in, and in a year the druggist sold his store to devote his entire time to the manufacture of his insect powder.

CLEVER *methods used by different retailers to attrac the interest of prospective customers, win distinction for themselves and bring in new trade.*

A merchant in southern Wisconsin has the printer furnish him with a number of proofs to be distributed to every one of his clerks, with instructions to read the advertisement carefully so as to be thoroughly familiar with the special inducements on certain days or weeks. After reading the advertisement each clerk signs his name in the margin of the paper and offers new suggestions that might increase the pulling qualities of the advertisement. By doing this the merchant not only makes salesmen out of his clerks, but he gains new ideas from them: they feel a personal interest in the business and

each one is especially anxious to make a big success of any sale in which any of his suggestions are incorporated.

Adoption of their suggestions intensifies the clerks' interest in the store. It makes them feel that every effort put forward to increase sales is appreciated; they begin to study the reasons for successful sales and learn to back up the printed advertisement with personal efforts. Unconsciously they train themselves to be something more than mere order-takers.

A merchant in a western city reluctantly gave permission to one of his clerks to carry out certain ideas which the clerk was confident would increase sales and supplement newspaper advertising in an effective manner.

In commenting on the results the merchant says: "When I told the clerk to try out his ideas he literally plastered the store with show cards, price tickets and short sentences calling attention to certain advertised articles. At first I looked upon these display cards with distrust, but after a little while I began to notice that my customers were taking an interest in these cards. They not only asked to see the articles advertised, but they bought many things that otherwise would have remained on the shelf until the customer actually needed them. The result of it all was that I nearly doubled my sales in a short time and my advertising has been paying big ever since."

Regardless of the size of the customer's pocket book, the question that almost always comes first is "What does it cost?" Whether he steps into the stationery store to buy a pencil or goes to Automobile Row to buy a six-cylinder touring car, the question is always the same: "What does it cost?" The shrewd merchant, taking this trait into account, plays up the price mark,

makes it conspicuous and causes two sales to grow where only one had been in the customer's mind.

> CONCENTRATION *in your advertising efforts means bigger results—supplement the newspaper appeal with a window display, and make both pull together.*

The country merchant at a distance from the cities is forced to rely largely upon his own resources for new ideas to stimulate his advertising. His friend in need is the traveling salesman who comes in personal touch with hundreds of retailers throughout the country. A dealer in southern Minnesota who found his advertising bringing poor results, made an appeal to one of his traveling friends.

The salesman looked over a half page advertisement carefully and after considering the merchant's problem for a while said: "Your advertisement is well written and should bring results, but the fault lies with your show windows, your bargain counter and your store service. Here you are advertising shoes. What have you here to give your customers to understand that your sale is something more than an advertisement? What would make your customers think that the prices on shoes have been reduced?

"I'll tell you what to do to make your advertising a success. Take the dry goods display out of your window and put in the best bargains in shoes. Show the people that your advertisement is not a fake, and make them believe that when you advertise anything you are here to live up to your agreement."

The drummer's advice was the A-B-C of effective advertising, but its significance is not appreciated by thousands of merchants who do not couple up their appeals for trade. Bargain table display, window and advertise-

ment—each tells a different story; the pulling force is so diffused that its strength is lost.

Again the secret is to concentrate. Supplement your advertisement in the daily paper by cleverly displaying the advertised goods in your windows; call attention to the same line of goods on your counter; and keep your clerks and salesmen informed of what particular merchandise you are "pushing" today and what tomorrow's "special" will be.

A general merchant in a city of medium size discovered that the usual number of Saturday out-of-town buyers was steadily decreasing. Looking about for the reason he decided there was something wrong with his advertising.

Previously this had been used in a hit-or-miss fashion, playing a special inducement here, and a new offer there. He investigated further and found that the advertising of a number of large mail-order houses had spoiled its effect. With the coming of the new rural delivery mail routes these mail-order houses had been able to reach out silently with letters, to underbid him and cut great inroads into his regular business.

As a feeler the merchant made up a circular to be mailed to a list of former customers taken from his books. This circular merely stated: "On Saturday of this week we will close out an entire line of men's overalls at cost price. The sale will close at noon." Under this he wrote an invitation to customers to call and see him personally. At the top of the circular he ran two or three illustrations of the overalls to be sold.

Results showed quickly on Saturday morning. He received many personal calls from buyers who had not been in the store for months and the goods were sold out before noon. Attractive displays of other goods had

been arranged, so that buyers of overalls might receive suggestions which would prompt purchases of other articles. When the day's sales were totaled, they showed a good profit above the cost of the experiment.

On the ensuing Thursday another circular was sent out offering to sell a line of shoes at cost. But this time the sale was limited to a couple of hours during Saturday forenoon. Again the results were satisfactory.

So the merchant quickly made up his mind what course to pursue. A rest room was fitted up in one part of the store with a free parcel room adjoining and other conveniences that would appeal to visitors from out of town. With the following week's special goods offer he included an invitation for all old customers to call and take advantage of the conveniences of the rest room.

After the fifth or sixth week of these announcements, buyers began asking what the next week's special sale would be. And this was what he had been aiming at.

He had created a new interest in his store; he had renewed the friendship of old customers who had not been buying from him for a long time; he had taught them to look for something special every Saturday. And what was most important, his plan had again trained rural buyers in the habit of coming into town each week.

ADVERTISING *is today the mightiest factor in the business world. It is an evolution of modern industrial competition. It is a business builder, with a potency that goes beyond human desire. It is a positive creative force in business. It builds factories, skyscrapers and railroads. It makes two blades of grass grow in the business world where only one grew before. It multiplies human wants and intensifies human desires.*

—Truman A. DeWeese
Advertising Director, The Natural Food Co.

XV

HOW A MEN'S STORE WAS ADVERTISED

By Frank M. Low
Of Frank M. Low and Company

IN AN advertising campaign for a retail store, newspaper publicity comes first always. And in appealing to the trade of men, short concise statements of fact are the most effective: men want to read as they run—and will not wade through the descriptive advertising that appeals to women. We have a short advertisement varying from fourteen to thirty inches in all of our local papers every day of the year.

We change the copy daily; I don't remember in all my ten years of newspaper advertising any copy that appeared twice, or a day missed, Sundays excepted. Steady, persistent, constantly-before-the-public newspaper advertising pays. Our advertisements are mostly in the nature of interesting store news. We strive to keep them short, terse and crisp—no bombastic display and no exaggerations are ever permitted to appear over our name. Ten months in the year we talk quality, style and store service and two months in the year—one in mid-summer and one in mid-winter—we talk price. Then we clean up the remainder of the season's stock and start new. In that way we have no accumulation of old stock and we don't tire the public out with sales.

Illustrated advertising serves to catch the eye of the busy man, so we have a new cut at the top of every ad-

vertisement—not the overdone "woodeny" kind, but an interesting original cut, which for its merit alone is worth while studying and which, of course, always has some bearing upon the text of the advertisement that follows.

NEWSPAPER *and poster advertising—talking points and novelty ideas that have successfully built business for the retail store of Frank M. Low and Company.*

An illustration, in order to help an advertisement, has to be right. Above all it must have originality. For the average concern to employ a man capable of drawing an original cut every day is out of the question. So we subscribe to a clothier's exclusive cut and advertising service, which furnishes seasonable cuts for every day in the year. By thus cooperating with many other concerns throughout the country, we enjoy the benefit of talent we could not otherwise afford. Our store news is edited to correspond.

There are so many logical talking points in my business that it is comparatively easy to promote the sale of merchandise—although to do it most effectively you must time your window displays and interior store exhibitions so that they will back up the newspaper announcements. For instance, if we advertise a sale of men's fifteen dollar suits, we usually have an exhibition of the suits in one of our show windows and we also have them displayed conspicuously inside the store; then if the customer is drawn to our store by the advertisement, the interest awakened by the newspaper announcement is kept alive by the show window and the interior display, and in that way the advertisement is very materially strengthened, to the extent that nothing short of lack of goods or poor clerks would hinder making the sale.

Between the constant changing of styles, the many improvements that are constantly being made in furnishings for men and the novelties that are being introduced almost daily, there is little or no difficulty in finding something to call the public's attention to, every day of the year, in a profitable manner.

One of our most effective as well as most inexpensive ways of gaining and holding public interest is by the use of permanent bulletin boards at each of our two doorways. At the top of these bulletin boards in large raised brass letters, are the words—Low's Store News—and every morning as the pedestrian goes by our store, he is greeted with a new bulletin on the board; always something catchy and a phrase of the day—or something that we can turn or twist so that it will have some bearing on the store service or the merchandise inside. We have succeeded in making these bulletins so interesting that hundreds of people now look for the new one every day, and it has become one of the talked-of features of our store.

One of the recent advertising ideas from which we immediately began to feel the good effects, was a "New Year's Greeting" mailed to all of our patrons January first. With the greeting, which was printed on heavy book paper in two colors, we enclosed one of our business cards and a coin about the size of a twenty dollar gold piece. One side of the coin bore the head of George Washington and the inscription "Frank M. Low & Co." The other side contained the following inscription: "Good for 50c at Frank M. Low & Co.'s on a $5.00 Purchase." We can trace a direct increase in our January sales just to the influence of these coins. Many of our patrons say they wouldn't part with them, that they're going to carry them as good luck pieces.

On the tenth anniversary of the opening of our store I carried out a plan that proved very successful and created a great deal of comment. I advertised a three day "Anniversary Sale," announcing that every tenth purchase, it being our tenth anniversary, would be given to the purchaser absolutely free. Check was kept at the cashier's desk and each tenth box which came in over the automatic cash carrier was sent back to the clerk who had forwarded it and the money it contained returned to the customer.

It cost fourteen per cent of the sales for the three days, greater than the law of average should have called for, but it was good advertising.

The best part of it was the fact that it gave the public increased confidence in our word. Many instances come to my mind that plainly show the value of this idea. One young man came in and bought an overcoat; his was a tenth sale; his money came back, and he therefore received the overcoat without cost. His father wanted a new overcoat, but had intended putting off the purchase of one until possibly another winter. With the money that had been saved, however, he could buy a garment at once. He came in and his purchase, too, was a "tenth" one, and he walked home with the money still unspent and a new overcoat on his back. That family still tells acquaintances of our "square dealing."

THE successfu advertiser does not put any burden upon the prospect in securing his goods. He makes it even easier than it is for a horse to drop his head into the trough.

—H. K. Stroud

XVI

DEVELOPING MARKETS FOR SERVICE

By Neil M. Clark

I AM the only cleaner and dyer who does not use the garments of patrons as a window display."

This is one of the strong advertising claims featured by an up-to-date cleaner in a large western city. Any lady who has entrusted her finest dress to a cleaner, only to pass his establishment a day or so later and find her treasured gown displayed to the gaze of every passerby, appreciates the force of such an argument.

"Quality and service," says this man, "those are the two big talking points I have in my business, and about the only ones. I play up the character of the service I render for all it is worth."

The problem that confronts this man is the one which every company or person dealing primarily in services has to face. Chemist, auditor, launderer—these men must seek, in whatever advertising they undertake, to build confidence in the quality of their work and the excellence of their service. Stores, railroads and restaurants also endeavor to play up the kind of service they offer customers. If there is one vital point of distinction between the service they offer and that commonly given by other concerns in the same line of business, that is a strong point to be emphasized in their advertising. If there is no such point, it is often the

essence of good business policy to create one.

A certain laundry in the middle west makes a big point in its advertising of the fact that it uses artesian water in cleaning clothes. Another hammers repeatedly on the promptness of its delivery service. Still another laundry, desiring to gain a note of distinction, has evolved a unique talking point by advertising that it calls for shoes which need repair work done on them.

> LAUNDRIES, *restaurants, hotels and railroads find the most effective talking points for their advertising campaigns is the quality of service they offer.*

This concern has made arrangements with a large shoe repair shop whereby the laundry receives a twenty per cent commission on all work which it brings in. Shoes are received by the wagons on their regular routes and are delivered with the laundry. Although undertaken at first primarily as a service to customers, this end of the business has proved profitable both in itself and as a trade-getter for the laundry. People like the idea of sending their old shoes away without more trouble than dirty clothes, and they tell neighbors and friends about the company offering this unique service.

Restaurants must also make their advertising appeal through the kind of service which they offer, or through some quality which distinguishes them from competing concerns. Refrigerated air, sterilized plates, glasses and silverware, a "flyless kitchen"—these and a dozen other distinguishing points, touching on the quality of food, and neatness and excellence of service, are used by different restaurants to bring in patrons. Especially forceful in a business of this sort is a well-grounded and cleverly-directed argument showing perfect cleanliness. A New York manager who has a chain of restaurants,

considers that the best possible talking point to feature in his advertisements is the fact that he roasts all meats in the show window of his restaurants. Many a customer is induced to enter the restaurant by the attractive view of a chef in spotless white tending juicy roasts on spits.

One restaurant proprietor in a fashionable suburb found that he was not getting the trade he expected. He was a newcomer, and competitors were already established in public favor. He saw that he must do something distinctive in the way of advertising if he intended to secure his share of business. Consequently, he got up a series of advertisements and inserted them in the local paper. This campaign was supplemented by sample menus which he circulated from house to house. These menus showed dinners that had been planned for the coming week. Their effectiveness was increased by an offer which allowed each menu to be turned in as a twenty-five cent payment on any dinner order.

It happened to be the height of the strawberry season, and the restaurant's strawberry offerings were played up in all the advertisements. They told all the styles in which the strawberries were served, and invited comparison with the service given anywhere else. In the week following this campaign, nearly all of the cards were turned in at the cashier's desk in payment for meals, and thereafter the tide was turned in favor of the new restaurant-keeper. His service was all he had said of it.

Similarly, the problem of hotel advertising nearly always centers on the kind of service rendered—far oftener than on price. One prominent hotel-keeper advertises that his is "the only hotel in Chicago in which each floor is operated independently, with special clerks,

maids, pages, waiters and kitchen service." The fact that this feature insures immediate attention to all personal requirements is naturally attractive to the class of customers this man seeks to reach.

Railroad advertising also finds the quality of service one of its biggest talking points. Luxuriance of trains, convenience of travel, safety, and every comfort which could be had in the finest home—these are the services on which strong emphasis is laid. One big western railroad has built a reputation for itself by dwelling constantly on the smoothness of its roadbed: "A smooth roadbed rigidly inspected—without a jar or jolt—that's the way to travel in perfect quiet—to get a sound, restful sleep." To the traveler who has spent long nights on the train with scarcely a wink of sleep, such an appeal is attractive. Another railroad became famous by continually calling attention to the fact that its trains were free from dust and dirt which generally accompany travel by rail.

PROFESSIONAL *advertising of service is designed to reflect dignity and solid worth of the proposition—retail stores often advertise service instead of goods.*

The man who offers his own services in a semi-professional capacity, also dwells on quality of service. Just as it is necessary for the doctor to maintain a certain dignity and secure new patients on the basis of his record of past cures, so it is necessary for the man who offers professional services requiring considerable skill to advertise himself in a dignified manner and show how his services have been used to advantage by others in the past.

An Iowa dentist issued a small booklet explaining the value of prevention rather than repair in caring for teeth. He sent this with a letter to each person on a

list of prospects and customers, and suggested that they decide on regular dates, twice a year or oftener, for visiting his office. The dentist promised to keep a tickler file and remind each of the patients as the time of his or her appointment approached. Thus, dread and delay would be done away with, and the preventive measures taken would insure the patient against painful and expensive operations. The booklet was really valuable from an educational point of view, and the dentist found more work coming in than he could handle alone.

The same kind of dignified appeal is made by the man who offers his services in the capacity of a consulting expert. The thing he specially seeks to create is confidence in himself. Following are paragraphs from a typical advertisement of this sort, the advertisement of a sales efficiency engineer:

> ONE concern which I organized in 1904, and of which I have had sole management, has *paid $550,000 in cash dividends.*
>
> Another, in which I am a director, in 1912 produced and *sold goods to the amount of $918,000,* and on July 1, 1913, had on its books contracts and *orders totaling $522,082.00*—with immediate prospects of five times that amount.
>
> I recite these few facts as a proof that I can really sell things on a fairly large scale.

The appeal here is solely on the basis of the high quality of service performed in the past, with the intimation that the same skill can be turned to the advantage of other businesses. There is nothing to detract from the dignity of the offer; everything to inspire confidence.

Many times the retail store finds its most effective advertisement is one emphasizing service. A custom shoemaker in the west dwells on the fact that he offers every convenience for his customers. He has, for example, a private room where ladies who require to be specially fitted may have plaster casts of their feet made. A wholesale fisheries company emphasizes the care with which its fish are inspected and handled. In a series of advertisements, this company showed how all fish are looked over as soon as they are caught, how the sound ones are placed in refrigeration "on vessels where cleanliness is as much a part of the discipline as on a warship," and finally, how every effort is made to maintain the soundest sanitary conditions clear through to the retail market.

Quality of work, therefore, and excellence of service—these are the big talking points for the concern which specializes in rendering any kind of services. When you can add an individual touch which gives you a personality of your own and makes you stand out favorably from your competitors, you can be certain you have the elements which make for a successful campaign.

THE *merchant's firm name is the only foundation for his prestige. That cannot be trademarked; but indirectly he can make it an even greater business asset than a trademark by making it stand for service—quality in goods and accommodation. Service will be the trademark giving his firm name a meaning.*

—Alexander H. Revell
President, A. H. Revell and Company

XVII

REAL ESTATE ADVERTISING THAT PULLS

By Joseph P. Day
Former President, Real Estate Board of Brokers of New York

THE morning after the telegraph company had opened its "night lettergram" service, fifty of New York's leading real estate operators found on their desks one of the much-talked-about "lettergrams" which announced the coming sale of a valuable downtown parcel. Inquiry later proved that this was the first lettergram these men received, and that each of them not only read the message with interest, but studied the blank and discussed the use of lettergrams in their own business. Many showed the lettergram to their business associates, and a number of them showed it outside and talked about the "stunt" at luncheon. This advertisement then evidently created a distinct brain impression; that is, its message was not merely glanced at and thrown away, but, reaching the brain through the eyes, was fixed in memory by reason of its own inherent interest and because of its correlation with other interesting ideas.

To create such a brain impression was the purpose that the real estate dealer had in using the "lettergram." There was no idea of selling the property by wire; the recipients of the lettergram, in fact, had already received catalogs and letters, and not a few of them had been visited personally. Moreover, extensive space in

selected newspapers, billboards, electric signs, street car cards, notices over the wall street ticker, form letters, booklets, reading notices in the realty news columns, had been persistently creating impressions for a fortnight previous. The lettergram was sort of a climactic follow-up selling punch in such a form that if, by chance, any of these selected prospects had not been reached by the other brain-impressing advertising, this novel attack would fix the sale indelibly in their minds.

What were the results—the one measure of any advertising campaign? A number of these men 'phoned in for second catalogs and called at the office for additional details. Others, pleased by the novelty of the approach, gave the sale much advertising by discussing the plan in the market. At least one of these same men figured as an active bidder. The total cost was $12.40, and, for this expenditure, more primary and secondary publicity was secured than could have been bought in any other way for several times that amount.

On that particular business morning, the lettergram afforded most of the essentials of judicious advertising, as follows:

First: It was a novelty, the coming of which had been extensively advertised by the telegraph company. Every business man was interested in seeing the new method of communication in actual use.

Second: Like a good newspaper or magazine, it was interesting in itself and select and direct in its circulation and a good medium for an advertisement.

Third: It used few words and yet with a dignified novelty carried home its selling punch.

Fourth: It reenforced the brain impression created by other advertising.

Unless an advertisement—or a letter or a personal in-

terview—does create such a definite impression it cannot lead to results. An advertisement must fix in the brain of the reader the ideas, "Good for ME to buy," or "Necessary for ME to look into," or "Related to MY interests," or it will miss landing the essential selling punch. It must make that buying idea also an uncomfortable rather than a dormant brain impression, one that will not let a man alone until it has produced a positive action on his part, led him to inspect the property, or at least to inquire about it. If an advertisement does not give such positive results something is the matter with it. Either the goods themselves are not salable, the advertising medium does not reach the normal buyers or else the copy is wrong.

COPY that proves effective talks straight to the buying brain of the man it is designed to reach—if it aims to do too much, it will fail to do enough.

Generally, the trouble lies with the copy; it does not talk straight to the buying brain of the man it tries to reach, or, if it does reach his brain, it creates some negative idea that the advertisement is not sincere, or, by ill-chosen phrases, gives a false notion of the value and the direct application of the property.

Any advertising campaign, to attain its maximum effect, must, in choice of medium or device, in lay-out, in copy and in follow-up, aim to create these positive buying impressions on the brain of the man who can buy and who can be brought to buy.

The weakness of much advertising is that it tries to talk to too many kinds of people at once, and therefore is forced to use language which is not convincing to any one of the buying classes.

As an example, a two-family house in the Bronx de-

signed to sell for about $7,500 might be cited. A simple sum in arithmetic would show the minimum capital and income a man would need to buy this place and live in one apartment, with the rent of the other to help him meet his payments. Those below that income figure would be non-buyers. It also can easily be seen that others with a much larger income but with certain social ambitions would not care to live in such a house at any price—they would rather pay $100 a month rent for a nearly fashionable apartment on a west side avenue. These again would be non-buyers as far as the home argument went. The investment buying class, however, would include all those with spare capital enough to swing the deal, whether they would buy such a house for their own use or not. To try to reach the whole of this investment class would cost more than such a house is worth.

Analysis of the investment class, however, would, if the advertiser had proper source of information, give him probably three hundred names of people known to be regular investment buyers of that class of property. The kind of people to be reached and the way the advertisement should talk about such a property also are clearly indicated. The advertisement must show:

A. The livable quality of the property.

B. The ease with which it may be financed with small capital and limited income.

C. Its rental advantages and its relationship to increasing values.

The mediums to be used also are indicated by the people one is after. Newspapers read by storekeepers, successful clerks, heads of departments and by women, as well as those read regularly by investors, form the natural sales outlets. Use of billboards in the neighbor-

hood, booklets addressed to proper prospects, also should give results. If but one house is to be sold, the possible profits will limit the advertising to a very small campaign. If, however, a dozen such houses are to be sold, the ads for all twelve can be concentrated into a persistent, active canvass which will cover a wide territory. No matter what the amount available for advertising, however, the heavy fire should be directed straight to the logical buying class for the particular property.

In preparing copy for real estate advertisements, accuracy in description of location, dimensions and buildings, restrictions, mortgages, terms of sale and methods of payment is essential, because an advertisement can become as legally binding as a letter. For the same reason, an advertisement—like a letter—should avoid making definite promises about matters out of the writer's control.

The next step is to work out the selling points. For the home buyer (and also the investment buyer) convenience to existing or projected means of transportation is a most important feature. If a liberal mortgage or partial payment plan is allowed, this, too, is a very significant inducement for both classes. Character of the neighborhood, its similarity to other sections where values have increased, important real estate movements or betterments in the section, whether the street and sewers are in and the assessments paid, also have an important place.

> REAL *estate advertisers find their most effective talking points in the conveniences of their property and its absolute security as an investment.*

In describing the property itself for a prospective home buyer, its special home features—tiled kitchen,

bathrooms, closets, trim, honest construction, fine heating apparatus, high-class fixtures, number and convenient arrangement of rooms, nearness to schools and parks or play grounds, healthy situation, convenience to stores and markets, police and fire protection, restrictions against nuisances, desirability of neighbors—all have weight with a family man and his wife and with an investor who intends to rent the place. If a dwelling house is in a fashionable block, it even pays to get the names of well-known residents on that block. If it is a modern high-class dwelling, the number of bathrooms, dressing rooms, maids' rooms, special kitchen and entertaining facilities must be emphasized in such a way that they talk "ideal home" to the man who wants style as well as every up-to-date living comfort.

Any facts which show that the house should be a good investment are selling points for the prospective occupying owner, as well as for the investor. As a general rule, it is too costly to give details in a newspaper advertisement. It is wise, therefore, to give only the most significant facts and invite the reader to "send for booklet" that gives pictures of the house floor plan, interior views and location maps. The character of the booklet—paper, type, make-up—is determined entirely by the class of property.

The manner in which a property is to be sold, whether at auction or private sale, also determines the character of the advertising. For example, to sell lots at private sale in a suburban development means the maintenance of a continuous advertising campaign over many months or years, designed to interest individual buyers. The arguments in such a campaign must be consecutive and designed to get the man who reads them to visit the property or to write in for information. The inquirer

must then be judiciously followed by letters and booklets and personal interviews over a long period or until it is evident that he will not buy.

Selling property at auction does not permit such leisurely, steady work. All possible buyers must be reached within a month, induced to visit the property and be present to bid on a certain stipulated day. Such a campaign must be a sustained whirlwind, limited to not more than six or eight weeks of active advertising. Real excitement and competition must be worked up; the advertising must talk sharp and fast to the thousands of people who have money enough to buy a single lot or a block of lots. Everything must work up to a selling climax on the predetermined date of sale.

Only occasionally does a situation come up in a suburban development which makes advisable a general hammering for a certain definite closing date. In one instance such a date was made possible by the fact that the owners had determined to raise the prices of all lots on February 1. A whirlwind campaign to induce men to buy before noon on February 1, therefore, had a good logical reason back of it. In spite of one of the worst blizzard periods of recent years, with the property snow-covered, $117,000 worth of lots were sold at this development in the month of January, before the prices were raised materially—as they were at noon, February 1. But if, without such an excuse, one had tried to hustle the buyers, they would have become suspicious and restive. "Too anxious to sell" is a very poor note to establish in advertising an extensive lot property that will be in the market for a long period.

The one measure of advertising is results. Getting results is selling a property with the least possible expenditure. But it certainly is not getting results to

spend only fifty dollars in advertising a property when the use of a hundred dollars' worth of advertising would get a better price for the owner.

The most important results cannot be measured in immediate profits. Sometimes it will pay an owner of a development to spend $1,000 promoting interest in the general neighborhood, even if he does not trace a single immediate sale directly to his campaign.

This blind advertising may help to create a movement toward that section which eventually will sell his lots at far higher figures. Such campaigns are parallel to those entered into by "Boost Clubs," Boards of Trade and Merchants' Associations for the purpose of attracting population to their sections. Such a plan is similar to the policy of the owner of a tract who gives land to a club house or an industry. His monetary results come later.

There is, however, one essential thing back of all advertising without which no amount of attention to copy or detail will yield full results. Advertising has to be honest and have behind it the advertiser's established reputation for fair dealing, intelligence, stability and energy. For an advertisement is at best an interview, and just as men will not do business personally with a tricky, unreliable man, so they will not do business with tricky, unreliable advertising which exaggerates. Truth is the essence of advertising that brings real results

BROADSIDE *publicity seldom sells real estate. It may occasionally strike the prospect target, but the men who make records are those who find the range and train their advertising so that every shot will count.*

—W. W. Powers
Of Powers & Powers

XVIII

ADVERTISING THE LUMBER YARD

By Carroll D. Murphy

ADVERTISING the lumber yard offers an interesting variation of the retailer's problem. As in most other businesses, the lumber dealer's sales campaign must be built around one central idea. The success factor in several campaigns has been advertising *in season*. First make up a complete list of prospects. From the stray bits of information that reach you, it is easy to compile a list of men who are or will be in the market for your commodity. Put these names on separate cards (Form I) with the prospect's address, source of the name and any information of a personal nature that might influence him in placing his order. Different classes of prospects may be entered on cards of different colors; as apparent prospects on blue, house builders on white cards, factory or store builders on red.

Whenever a call is made or a letter is sent to a prospect, note the fact on the proper card. Designate whatever circulars and letters you put out by number, and use these numbers in the proper columns of Form I. Reference to each prospect's card will then tell you just what circularizing has been done and make it easy to avoid doubling on prospects.

In your copy make it the first essential to be *seasonable*. One successful lumber dealer sends with his state-

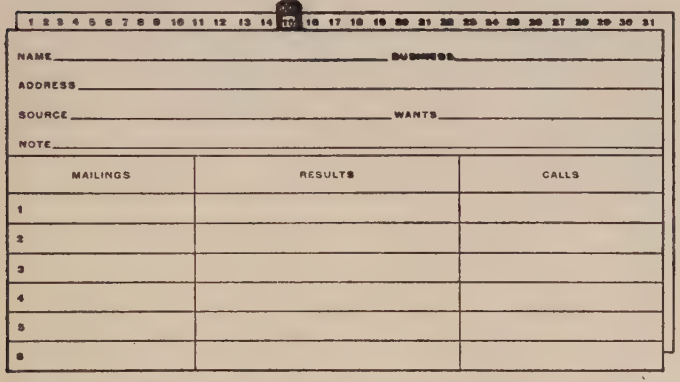
ments each month a single choice bit of advertising to every person on the list. Envelope-size folders, booklets and blotters are ordinarily used. The copy is never twice alike and always emphasizes some particular department of interest at the time—window and door screens in April, storm doors in the fall, tobacco sticks, in season—and to the country trade. The follow-up letter is an effective medium for the dealer. One live dealer in fine woods sent a representative to the Mexican mahogany forests to get pictures telling the story of how this expensive lumber is cut. For several months these pictures, printed on post cards and accompanied by descriptive matter, formed interesting and effective follow-ups. Later the pictures were gathered into a small booklet, which described the progress of the material from forest to parlor and office, pictured the laborious ox teams of the natives and the finished product on the dealer's motor trucks.

HOW *the lumber dealer used seasonable advertisements in the newspapers to reach the contractor, the farmer and the young couple about to build their own home.*

Hardly less effective than the well-planned follow-up series is the timely newspaper advertisement. Beginning with the groundhog's first spring reconnaissance, when building plans are being laid and young couples are considering whether to rent another year, the wide-awake lumber merchant keeps newspaper space busy describing his next move—his newest seasonable scheme or bargain. He makes the most of the big building season in the spring; he sounds the gong for the secondary boom of fall. Until November his city canvass never lets up. And throughout the winter he is on hand with a frequent memory tickler and a careful eye for the

farmer's slack-season needs in his line.

One newspaper campaign centered in a large series of ten-inch, three-column displays in the city dailies. Attractive type faces and special designs were obtained. Titles used were: "A Real Home Impossible in a Rented



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

NAME _____ BUSINESS _____

ADDRESS _____

SOURCE _____ WANTS _____

NOTE _____

MAILINGS	RESULTS	CALLS
1		
2		
3		
4		
5		
6		

FORM I (front card): The card which gives necessary details in regard to the prospect. Form II (back card): The follow-up card, with the clip showing the date for the next letter.

House," "It Pays Your Landlord; It Will Pay You Better."

Clever comparisons of renting and building costs were given. Definite efforts were made to encourage the construction of homes. Files of actual plans were placed at the buyer's disposal and satisfaction in materials was guaranteed. Such details as mill work, flooring, shingles and roofing came up in turn. In short, the man who contemplated building was shown every day in a new way that the company thoroughly understood his problem and desired to help him at every stage of the game. One clever feature in the advertising of this concern

was the offer of a free automobile ride to the company's mantel department show room. This show room was located at some distance from the business portion of the city. Moreover, most of the patrons of the mantel department were women. Consequently it was arranged that on 'phone call an automobile should take the prospect to the company's display room. Thus the merchant showed the customer a courtesy at the start, and also gained an opportunity to meet her and show her his wares under most favorable conditions. The 'phone feature gave a way of checking results from the expenditure.

In seeking country trade, this company took account of different seasons and needs. The first step was to decide on proper mediums and reach prospects. A close study of conditions showed that many city residents operated or supplied farms in the capacity of owner or trustee. Moreover, many prosperous farmers received city dailies. Consequently, the city daily was again called into use for country prospects. Weekly papers were used to reach still another rural class.

The style of copy was plain price and quality talk of a dignified kind, bearing always in mind the reader's point of view. This straight bargain talk, used every three days for eight weeks during the season, and practically without follow-up, turned an oversupply of tobacco sticks into a shortage and necessitated an additional purchase of one hundred thousand pieces.

Nowhere, unless in comic blotter copy, is the use of direct talk more necessary and oftener omitted than in the local column advertisement. Body type advertisements in the local or correspondence columns have proved so successful that many retailers pay extra rates for such space regularly and cheerfully.

They are useful for both country and city trade. Before writing a word, however, view your yard from the opposite curb line. If prospects read your advertisements, is the joke on them because you have trapped them into doing so? What is it that Contractor Smith or Farmer Jones wants to know about your yard—its size or antiquity?

No, it is not. It is that you have the best yellow or white pine in the country, at the best rates, ready for quick, accurate delivery. It is that you take care of your lumber and your business, and that the service you give holds custom year after year. A hundred buying readers are worth several thousand guffaws; a laugh isn't always a credential.

This does not mean that a local can never appear without a frock coat. It must be good selling talk; but aside from that, if it cleverly hits off some recent happening or neatly chimes with the general tone of the paper, so much the better. In an effort to strike the rustic tone, however, the dealer must be careful not to caricature it.

Finally, the local should no more be repeated than should the personals between which it is sandwiched. More than any other newspaper copy, the strength of the local lies in its novelty.

Advertising mediums are usually valuable in proportion to their flexibility. For this reason newspaper copy, with its wide appeal, its ease of change, its adaptability to seasons and stocks, is exceedingly valuable. Signs are costly, more or less permanent, and difficult to keep up to date. Painted signs are practically fixed. Fence cards, placards, street car displays and posters are too expensive to change even weekly. The field of the permanent lumber sign is the country. Space and

maintenance are cheap, and the passerby there is less besieged with selling devices than the city dwellers.

BILLBOARDS *and other mediums that serve the lumber dealer best—road signs that aid the traveler and at the same time call attention to the advertiser.*

In "immediate sales" metal, billboards and barn signs are low grade ore. To familiarize the community with the dealer's name, location and business, however, they have a general publicity value. By exceptionally clever arrangement this worth may be doubled.

Garish advertisements quickly become disgusting and should be avoided in displays intended to be permanent. The emphasis is to be put on values, service and quality. A roof sign, for instance, which calls attention to the fact that materials in this particular roof were supplied by Blank & Company, may invite the traveler to watch how the roofing stands rigorous, open tests. The dealer's willingness to risk a test is proof of his own faith in his goods, without awaiting further results.

A billboard is a good permanent record if you have a well-known firm trade-mark. It prepares people for other advertisements bearing the same mark. Above all, such signs should be listed at the office and kept in good repair; dilapidated advertisements announce death or bankruptcy.

If, in addition to the trade-mark, you can join with it some item of general information, the billboard's value to the advertiser is greatly increased. This was the basic idea of a mile-post campaign used by a Michigan concern. Two hundred and fifty such posts were placed, reaching out for twelve to thirty-nine miles.

The first requisites of such a campaign are a neat post, a catchy design and clever copy. Give the traveler

his directions plainly, and follow them with a reason why he should choose your yard when he wants siding or fence posts. This was the sign used at one point: "Five Miles to Bankman's Yard, Mohegan—Nearest and Cheapest—Why Go Farther?"

Newspaper comment in the form of local and correspondence items were used to play up this scheme and win the interest of the people. In one case such a campaign began with a wager between two town characters as to whether it was eleven or thirteen miles to the "Big Elm"—a prominent landmark. The lumber dealer undertook to find out the exact distance, as a matter of public interest. Having "chained" one road, he began on others. Progress was noted in the papers day by day and as the final distance along each road was ascertained, squared stones were buried to mark the exact spot. The newspapers cooperated with some excellent free advertising.

Such a scheme as this, which combines sales interest with public utility, is cash in hand to the lumber retailer. His business demands that he be on the lookout for opportunities of public service, and widen his circle of personal influence. The plan also suits others who advertise along country roads, including clothing stores, garages and automobile supply houses; in fact, any dealer who draws his trade from country districts can attract attention by such methods.

A clever placard is sometimes arranged to stand upright along the side of the company's wagon. In the copy mention can be made of local building activity.

Street car placards are of some use to the lumber dealer. This medium is best adapted, however, to products of universal and constant demand, such as meats, cereals and soaps. In overstepping this restriction, the

lumber dealer should arrange some checking scheme, and watch returns closely. Street car advertising is a very difficult medium to keep check on. The only feasible method is to offer some free novelty, as a thermometer, a yard stick, match box, or free booklet of house plans; some special advice on specifications, or any question-puller with sufficient weight to impress itself on the prospect's mind and secure action after considerable delay. Practically all street car advertising for the lumber retailer will run between April and November, with change of copy monthly.

As a final touch to any advertising campaign, back the goods with your own reputation and add your personal guaranty. By doing this, you will soon bring your name into such a commanding place among prospects that they will find it easy and natural, when in need of building material, to telephone you or turn in at your office door.

MONEY *is lost by advertisers through speaking in glittering generalities. In the long run, it pays to tell the truth. The people can't be fooled for an indefinite period. We make our copy as clear and explicit as possible. We don't want business which arises through a misunderstanding of our proposition.*

—P. D. Fenn

XIX

BUILDING BUSINESS FOR THE BANK

By David Lay

A UNIFORMED messenger entered a New York office, placed a peculiar shaped box on an executive's desk, and was gone before the man of business could guess what was coming his way.

Puzzled and interested, the executive examined the package and found that in general appearance it resembled a safety deposit box. Within was enclosed a handsomely engraved certificate duly signed and numbered and made out in the name of the recipient.

A careful reading of the certificate showed that a regular deposit box of the exact size and dimensions of the cardboard replica could be secured at $5.00 a year in the safety deposit vaults of a banking company which issued its announcements in this form. The box was about two feet long. During the same week several thousand of these boxes were delivered to executives in New York. The scheme was so unique and effective in compelling attention of recipients that the deposit company secured a large number of new accounts.

This is merely one of the striking methods used by up-to-date banks to compel the immediate interest and attention of prospects. To show vividly in some interest-compelling way the value of the bank to every business man or woman is the problem before the advertising

banker, for it is the ability to make a man see the need of a bank's help that wins the business.

A mere formal statement of figures with the usual announcement, "We solicit your business," is not the kind of appeal that will attract the ordinary prospect. There must be vigor and snap and an effective "reason why you should patronize us" in every effort made to secure new depositors.

"If you want to bring new customers across the bank's threshold," said an Iowa banker, "you must tell them to come. A few, to be sure, will come without being asked, but hundreds more will come if somebody goes directly after them."

The banker who lets the initiative in the matter of using the bank's services rest entirely with the customer has not much right to expect satisfactory increases in business and profits. But the banker who persistently tells his prospects that he wants their accounts will increase his business in direct proportion to the cleverness and persistency of his advertising.

Bankers have completely grown away from the old idea that it is beneath their dignity to come out in broad headlines and show why the depositor should patronize them. Just as the big department store, the automobile agency and the grocery go out and tell the public about themselves, so the banker is fast learning to use newspaper space, tactful gifts and follow-up mediums to lists of prospective customers. Many banks buy space in street cars, and not a few use billboards in order to keep their names prominently before the public.

The best kind of advertising a bank can use is that which tells the most people—most convincingly and consistently—what there will be in it for them if they confide their financial interests in the bank.

The savings bank is the one which has the widest field of possible prospects to appeal to, and many such concerns have adopted clever advertising ideas. One of the common practices is to give away miniature savings banks that hold pennies, nickels, dimes and quarters. When full, the bank is opened by the teller and placed to the depositor's account. "Stimulate savings" is the slogan of the savings bank advertiser. One concern undertook an extensive campaign in the middle of summer and worked out its copy as follows:

> YOU'LL NEED MONEY AT CHRISTMAS
>
> One-tenth or even one-twentieth of your earnings, deposited with us every week, will come in handy at holiday time.
>
> THE CLINTON SAVINGS BANK

Large colored posters containing this copy also displayed attractive pictures showing the results of systematic saving. In the lower left-hand corner was a picture of a full stocking and a happy child; opposite was an empty stocking and a disappointed youngster. The bank attributed a big increase in deposits very largely to this unique and effective form of appeal.

A young man, upon his father's retirement, took charge of a state bank and determined to increase the business and broaden the influence of the institution. His campaign was launched in January, 1908, during the depression following the panic of 1907. It consisted of a monthly series of letters and printed literature that was mailed to a carefully selected list of prospects. He also ran a weekly change of good copy in the two local papers. The annual calendar had its place in the campaign.

The first gun was a letter that outlined the long history of the bank's activities in the community, and mentioned specific services it had performed in such a manner as to suggest subtly how the reader could avail himself of the same services.

A month later followed an attractively printed folder, giving in short, snappy sentences the advantages of a checking account. Following this, in March, came a letter upon credit building, especially appropriate in the spring season when funds are low in a farming community. Next came a folder entitled "The man with a bank book," which was calculated to inspire in the reader a desire to have a bank book of his own.

The letters and literature which followed in monthly sequence all had important bearing upon the specific services of the bank. Particular stress was laid upon the facilities offered by the bank's farm loan department. The desire of the bank to be of genuine service to the people of the community was kept before the public continuously, and the public responded in a manner which astonished the officers of the bank. A new line of customers was built up and the immediate results were tangible and gratifying. Deposits were increased fifty per cent. Profits, instead of being less than they were the year before, as had been predicted when the campaign began, were fifty per cent greater.

A concern in a city of twenty thousand found it a good advertisement to print in a daily paper at the end of an interest period the bank book number and the amount on deposit of every depositor in the bank. The publication of these amounts necessitated a special eight-page section of the newspaper and was so extensive that it attracted wide attention and unusual interest in the bank. It gave the individual depositor

an idea of his own place and financial standing in the community and attracted many depositors who saw clearly for the first time the value of a savings account.

The opening of a new bank building was used by a western institution as advertising capital for attracting new depositors. The day before the bank moved into its new quarters a full-page advertisement inviting the public to inspect the new home was inserted in the local papers. In the announcement the offer was made that to every visitor, adult and child, would be given a large United States flag. As the opening was on July 2, just before Independence Day, the souvenir offer was especially timely. The opening created so much talk beforehand that thousands visited the new quarters and the result was many new customers.

It is such out-of-the-ordinary appeals as these that afford a bank the opportunity of attracting business from a wide field of indifferent prospects. The timely and clever advertisement in your own locality will help build up a lagging business as surely as it will attract customers and put money in the till of the dry goods dealer, the furniture man or the hardware merchant.

COMMUNITY advertising is now a tested business, known to be productive of results in permanent additions to population both in the town and country, and in larger production and buying power. A merchant can add to his profits by joining heartily in the work of those who are trying to develop the whole State. Every business man has a deep interest in the good of his community, which is not visionary or sentimental, but measurable in dollars and cents. To credit him with prudence is but to express in other words the thought that his duty is to join in such work and assist it.

—Howard Elliot

President, The New York, New Haven and Hartford Railroad Company

XX

HOW ADVERTISING HELPED FIVE DEALERS

By B. C. Bean

A MANUFACTURER of farm implements in the middle west conducted an entire advertising campaign at a cost to himself of very little more than $1,000. This concern has thousands of agents scattered over the farm districts of the country, and the purpose of the successful campaign was to induce agents who did not regularly advertise, or who advertised only slightly, to increase their publicity efforts in behalf of this concern's goods.

Two months before harvest, when the busy season for this manufacturer begins, he sent to the agents descriptive circulars containing specimens of all of his advertising electrotypes and offering $1,000 dollars in prizes to the thirty men who wrote the cleverest advertisement of his farm machinery, and displayed it in at least one local paper for four consecutive issues. A condition of the contest was that every competitor must submit copies of these four issues to the home office. Any of the electrotypes shown in the circular could be obtained free by the agent and he was enabled to give color to his advertisement by consulting the description and excellent selling arguments in the catalogs and booklets which the manufacturer was continually sending him.

The first prize was $250, large enough to repay care-

ful effort, and there were enough smaller prizes so that any agent stood a fair chance of receiving something for his work, in addition to the business his publicity brought him.

Expert advertisers were selected to judge the merits of the various advertisements submitted. Everything possible was done to stimulate interest in the contest, and the agents responded enthusiastically. They gave far greater care to the preparation of their copy than they would have done ordinarily. Many agents who had been hesitating in their determination to advertise were induced to do so. The cost to the manufacturer was only the $1,000 in prize money and the slight expense of conducting the contest; while as a result the concern obtained the most valuable kind of advertising it could possibly have had—a direct appeal from the local agent to the farmer—at the exact time of year when a strenuous campaign would bring returns.

LISTING articles and charting floor plans saved this department store from the necessity of a new building, and also brought new trade.

"A little booklet, 'Where to Find Things at the Star,' turned the tide for us," said a department store man who has the reputation of trying out anything that looks good.

"I have always been a crank on diversified lines for department stores and we extended ours—put in house furnishings and drugs in addition to shoes, clothing, groceries, ladies' goods, millinery and musical instruments. This meant that two floors and a basement were jam full of goods and, owing to the construction of our store, it was impossible to place them in a strictly logical arrangement.

"Finally, our advertising man, who had served some time in an architect's office, brought out a set of floor plans of the basement, showing where different lines were located. In connection with this he had a list of everyday needs as long as your arm, and the corresponding key numbers where each item could be found.

"After the list and diagram came out, I've seen a careful country patron come in with marks opposite a dozen items and find his way around the place as though he'd been brought up in the store.

"And you may be sure that we put a list and store diagram in the hands of every probable buyer within a radius of twenty miles. It bore fruit in the profit column, making good money for us."

A CORNER *location is the druggist's biggest asset—forced out of such a location, one man successfully put a stereopticon to work to bring back his customers.*

"When a man is forced out of a corner location into the middle of a block, he can't help feeling that he's bound to lose," says a metropolitan druggist. "I had a six-year lease expire and was unable, owing to a change in ownership, to effect a renewal, so I had to move six doors below to the middle of the block. Drug tradeis, of course, largely 'drop in' trade; the customer who wants a cigar or soda or prescription filled goes to the most convenient place.

"My problem, therefore, was to pull the people from the corner to where I had moved. I tried a dozen plans before I found the right one. In the new location I had a roomy basement extending under the sidewalk. A large grating had been used by the hardware man who had occupied the building ahead of me. It was a simple matter to replace the grating by a ground glass plate

and to arrange a small stereopticon throwing pictures and announcements on the glass, to be read by those passing by. For the most part I used short, snappy appeals, such as 'Time to smoke; good cigars inside,' and similar requests.

"Night trade started to pull up at once and there was seldom a night that a dozen people at least did not drop in, buy something and want to know 'how the thing ran.' "

A JEWELER *cut away from the bonds of dignity advertising and built his business by realizing that people like to know their dealer by his first name.*

In a central Iowa city a young man, formerly employed as a watchmaker, started in business for himself on a modest scale. He soon realized he could not put his business on a paying basis by depending upon the unimpressive, formal advertising used by older competitors; he recognized the necessity of extending his circle of personal acquaintances and determined to make the public familiar with his name.

The first move was to cut out all display ads and every night a dozen liners were scattered through the locals, "Everybody Knows Jim." Fences for miles around were painted with this brief line; pay envelopes with personal messages were supplied concerns having a large payroll. The older business men thought the methods very undignified for a jeweler and went out of their way to say so, thereby adding greatly to the value of the advertising. Miners, railroad men and factory employees (who made up a large per cent of the population) like to know men by their first names, and they took kindly to Jim's methods. People went out of curiosity to see the store—Jim always made a good im-

pression, and the three-word slogan became a byword; it turned the tide and enabled him to get a firm footing.

TIMELY incidents of local interest are used by a hardware merchant to boost sales—you can sell more than washing machines by methods like these.

A hardware merchant in a Nebraska town frequently utilizes bits of local news to make sales in the various departments of his business. For instance, on one occasion the town weekly printed the following paragraph: "Catherine, the two-year-old daughter of Mr. and Mrs. Fred Jones, had one of her hands badly lacerated by the sprocket wheels on the power washing machine."

The accident happened a day or so before the paper went to press and the hardware man anticipated the appearance of the item and saw to it that he had an advertisement in the same issue calling attention to a power washer of the enclosed gear type, which he handled and which was so constructed as to render such accidents impossible. The same week he displayed some of these protected machines in his show windows.

Similar advertising is constantly used by this merchant to build up different departments of his business.

THE threefold basis of advertising which makes it a permanent and creative force in business is—its industrial force, its economic function, its social result.

Industrially, advertising closes the gap of distance between producer and consumer.

Economically, advertising closes the gap between the amount able to be produced and consumed.

Socially, advertising closes the gap between the quality of goods which could be sold and should be demanded.

—Edwin Balmer

PART V—ADVERTISEMENT FILES AND RECORDS

Every Sale a Sample

ONE of the foremost assets of a manufacturing organization today is good-will, so known. Among buyers of manufactured products certain brand names stand not alone for accepted high quality, but also as an assurance that this quality is not variable or accidental but continuous, absolutely uniform, constituting a guarantee for both present and future, based on the record of the past.

This then represents the buyer's belief in, or "good-will" toward, such brands in forthcoming business.

No large manufacturer can exist today without a general knowledge on the part of the buyers and the users of his brand that the product possesses the quality and uniformity necessary to merit the confidence they give it.

In other words, the consumer purchases the product itself and also this assurance of permanent satisfaction in usage.

Among prudent and progressive merchants the value of dealing in articles bearing well and favorably known brand names is widely recognized, and the tendency indicates continued widespread recognition of the standards by which other makes are measured.

John Russos

JOHN R. MORRON

President, The Atlas Portland Cement Company

XXI

KEEPING CONTRACT AND COPY RECORDS

By Thomas P. Comeford
Advertising Manager, W. M. Whitney and Company

YOU will find no successful merchant sending out salesmen to sell his goods with unlimited expense accounts, yet many a merchant freely invests money in advertising and never goes to the root of the question to find out why it did or did not pay. Beyond a doubt, he knows the salesman in his employ who is selling the most goods; is it not just as important that he should know what his salesman on paper is doing in the way of results?

He should know the amount of space used each day in each paper, its costs and results. He should know what papers reach the class of people he caters to and the style of advertising that best appeals to that class. He should know what the advertising of each department is costing in proportion to the sales, what percentage of gross sales competition, local conditions and so on, warrant in advertising. This is particularly important in a department store, as many departments demand more advertising than others.

In order to have such information at hand, a system of some kind is necessary. A card system devised and used by a department store is applicable to any sized store with any number of departments. The essential records are all kept on three kinds of five by eight cards.

First, each paper or medium contracted with for advertising has its individual record, kept on Form I. It shows the date when the contract is made, date of expiration, amount of contract, rate and conditions. One card will answer the purpose of an average sized depart-

CONTRACTS

PAPER	LINES CONTRACTED FOR	RATE	EXTENSION OF CONTRACT	CONDITIONS OF CONTRACT
Journal	10,000	.04¢	2/1/07 to 2/1/08	Journal will advertise Thursdays
Evening Union	15,000	.05¢	10/10/07 to 10/10/08	" " any days except Sat
Evening Star	4,000	.03¢	6/10/07 to 6/10/08	" " " other days " "

JOURNAL May '07

DATE	NO. OF LINES	COST	DEPARTMENTS ADVERTISED
May 1-'07	400	$16.00	A B D R O E
" 2-'07	600	24.00	A D R
	1000 lines	$40.00	9000 lines still on contract

FORM I (back card): A record of all advertising contracts is kept on this card. Form II (front card): The record of advertising with each paper, and its distribution among departments, is kept on this card

ment store for one year. Yet this card need not be confined to newspapers. Various advertising, such as "billboards" and "programs," may be listed here.

To keep a record of the advertising used in each paper each month, another card (Form II) is used. The day's advertising is accurately measured and entered daily. On this card is designated by a letter assigned to each department the various departments advertised on each day.

Upon receipt of a bill from the paper, each day's ad-

vertising, the total amount, and the cost for the month are easily checked up. At the bottom of Form II you can carry from month to month the amount of space to be used before the contract expires, as in May we used 1,000 lines, hence we had a balance of 9,000 to be used before February 1 of the next year, when the contract expires, as shown on Form I.

A separate record for each department advertised is also kept. For instance, the dress goods department, known as Department A, was advertised on a certain date. Thus the space devoted to dress goods is measured and charged to dress goods (Form III). When advertisements are of similar size, it is not necessary to measure in detail those in each paper. The advertising of each department is recorded on Form IV. In case you

DRESS GOODS DEPT. A

DATE	PAPERS USED	NO. OF LINES	COST	SALES	REMARKS
May 1	Journal	300	12.00	4300.00	Market good - selling good. The evening
" 1	Evening Union	400	20.00		papers, especially,
" 1	Evening Star	300	9.00		Journal seemed to
" 2	Journal	600	24.00		bring best results
	ADVERTISING EXP.		$65.00		GROSS SALES $4,300.00

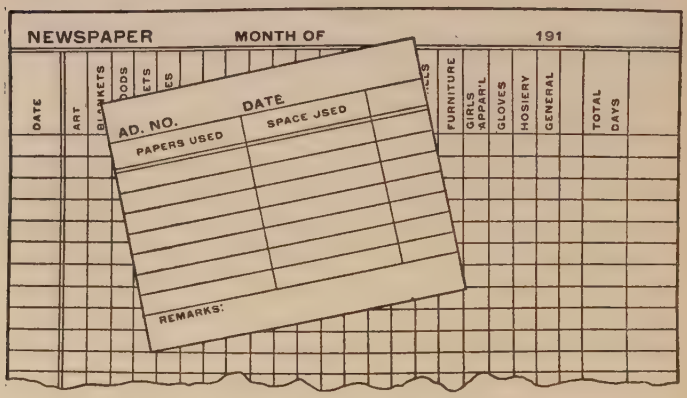
FORM III: This record card shows the amount of space and money devoted to advertising one line of goods. Current comment in the right-hand column becomes a valuable guide in subsequent campaigns

desire to key each advertisement for space used, you can keep the record on Form V.

The space occupied by the name plate of the firm, by general store news, and so on, is not measured in each day's advertisements, nor is an individual record necessary to take care of this matter. It must necessarily

equal the difference between the cost of the total department advertising and the total expense. Hence, when inventory is taken this amount is easily ascertained.

I find this the best method for handling the records, for if fifteen to forty departments are advertised at one



FORM IV (back card): This record shows the amount of advertising by departments. Form V (front card): The slip on which each advertisement is keyed for space used

time, it is difficult to measure each department's space accurately enough to have the sum balance with the over-all measurement; the difference is regulated in this way, with considerable time saved, and the result is the same.

On the third card is also recorded the actual cost of each advertisement, the amount of sales, the percentage of sales and the exact amount that all advertising for that department is costing. One copy of each advertisement is pasted in a large scrap book and dated. It is not necessary to keep a file of each paper, for if the amount on Form II varies from the record furnished by the newspaper, you can obtain back numbers, or con-

sult the files in the newspaper offices if necessary.

A record of cuts held or returned by the papers may be kept on a paper slip pasted near that cut in the scrap book. As the cuts are returned, they are carefully checked off.

In houses having an advertising department a detailed report of the total expenses is given the bookkeeping department monthly, or annually, as desired, yet all records, details, checking of bills, and so on, should be left to the advertising department for proper handling.

This is a practical, simple and effective system. A filing cabinet will hold one thousand two hundred cards, enough for six years' work in a large department store, and all desired information concerning the advertising is accessible at any time.

THE advertising manager is an autocrat no longer. His work has been reduced to something like an exact science and today there are a hundred men who can plan a campaign and carry it into successful execution where twenty years ago there was but one

—Herbert J. Hapgood

XXII

DISTRIBUTING DEALER HELPS

By Lewis E. Kingman

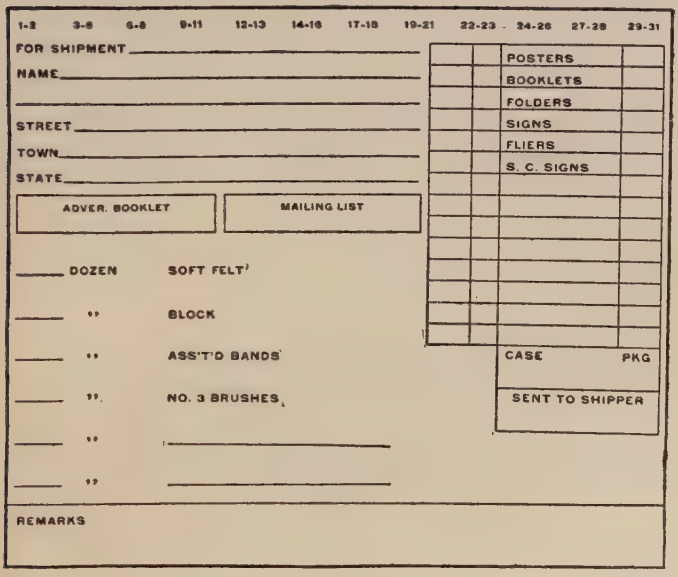
IT IS comparatively easy nowadays for the advertiser to enlist the services of trained copy writers, skilled artists and high-grade printers, whose combined efforts produce striking and effective advertising matter. The problem which confronts "the man who pays the bills" is to secure distribution, and after that, to devise systems that will determine where the matter has been sent and whether it is being judiciously used. This is true of that class of advertisers who depend upon local agents to market their produce—not those selling goods direct to the consumer.

Nothing is more disconcerting to the average buyer than to read in an advertisement that an article is "for sale at all dealers," and then be unable to locate it at any of the stores in his neighborhood. This is one of the prime faults in much national advertising, and the remedy lies in closer cooperation between manufacturer and merchant in the advertising campaigns which they conduct.

Advertising matter which comes unsolicited to the average merchant is not so highly thought of as that which he has been obliged to request. By all means make the dealer ask for the advertising matter, if it is possible. One manufacturer finds no difficulty in enlist-

ing the cooperation of his local agents.

By his plan the exclusive agency in towns up to a certain population is given to but one dealer, and no one else in that town will be shipped a dollar's worth of goods so long as the first man holds the agency. All


1-2 3-5 6-8 9-11 12-13 14-16 17-18 19-21 22-23 24-26 27-28 29-31

FOR SHIPMENT _____

NAME _____

_____

STREET _____

TOWN _____

STATE _____

ADVER. BOOKLET | MAILING LIST

_____ DOZEN SOFT FELT

_____ " BLOCK

_____ " ASS'T'D BANDS

_____ " NO. 3 BRUSHES

_____ " _____

_____ " _____

POSTERS
BOOKLETS
FOLDERS
SIGNS
FLIERS
S. C. SIGNS

CASE PKG

SENT TO SHIPPER

REMARKS

FORM I: Record of matter to be sent out to a retailer as soon as his order is received. This card contains information concerning date and place of shipment and other necessary facts

inquiries resulting from magazine advertising are referred direct to the local dealers whenever possible, and the dealer is also written at the same time telling him of the inquiry.

High-class advertising matter, such as well written and printed booklets, folders, outdoor and indoor signs, posters, street car cards, blotters, electros for newspaper

advertising, and so on, is prepared by the manufacturer's advertising department and supplied without expense, but only on written request, to the local representative, whose name appears as exclusive agent on every bit of matter sent him, so far as practicable.

When the salesman secures an order for future delivery, he says to the dealer: "Mr. Brown, full details of our advertising aids will be sent you direct by our advertising department just as soon as your order reaches the house." In this way the salesman is relieved of all detail in connection with advertising matter, except that he carries a complete outfit of specimens with

IMPRINTS

STAR HAT COMPANY
ADVERTISING DEPT.,
119 WABASH AVE., CHICAGO, ILL.

ON S. C. Signs

NO. 241

DATE Jan. 10, 12

TO Colonial Printing Company, Chicago, Ill.

QUANTITY	NAME AND ADDRESS	REC'D
25	Wm. E. Jones & Son, 39 Main St., Dawesville, Pa.	1/20
110	Hooper & Co., 1179 Western Ave., Cleveland, Ohio (Kankakee	
75	Palace Dept. Store, E. W. Brown & Co., 179 Main St., Ind.	
50	Bassett Brothers, 235 Front St., Worcester, Mass.	
60	Howard & King, Masonic Block, Nashville, Tenn.	
35	James Keenan, Fashionable Haberdasher, Marion, N.H.,	1/22
355		

FORM II: The style of order used in sending jobs for imprints to the printer. The retailer's own name is printed on the booklets, posters and outdoor signs which he uses

him to give prospective customers a general idea of the kind of material distributed by the house.

As soon as the order reaches the home office it is referred to the advertising department, where a record card similar to Form I is made out. Information on this card is as follows: first, date of shipment. This insures

that the advertising will be in line with the goods when they are shipped. Second, concise information is given as to the amount and general character of the order. Third, the card gives a record of all advertising matter to be sent. Finally, also, it shows whether the different varieties have been imprinted or received.

STOCK ON HAND OF _____

PRINTERS _____

DATE	IMPRINT NO.	BALANCE	THIS IMPRINT	ON HAND	DATE	IMPRINT NO.	BALANCE	THIS IMPRINT	ON HAND

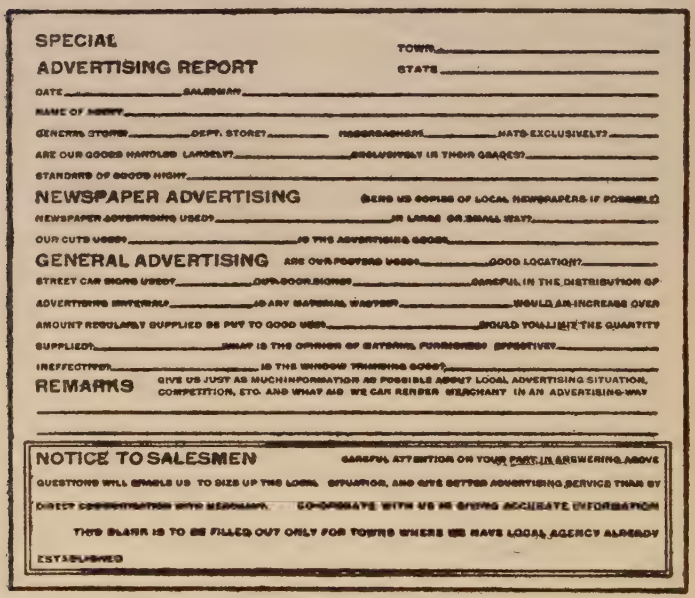
FORM III: This record is used to keep track of the amount and kind of advertising matter on hand at all times

After Form I has been made out, a booklet is sent to the dealer, with a stamped and addressed envelope for its return. The purpose of this booklet is to furnish a complete account of the advertising policy of the house, so far as it concerns the dealer; also a full description of all advertising material intended for free distribution to agents. Space is provided for the dealer to designate what quantities of material he will put to good use. The word "Will" is used for a purpose. "Can" is vague. If a man says he will use the stuff, the chances are good that he intends to keep his word.

When the booklet, properly filled out, is returned to the advertising department, it is looked over very carefully, with the population of the town, the size and strength of competition, and so on, taken into considera-

tion. Where a merchant has asked for more material than he can possibly use, the quantity is cut down.

After revision, orders for imprinting of booklets, folders, posters and outdoor signs are placed with printers, and notations made on Form I as these orders are



SPECIAL
ADVERTISING REPORT

TOWN
STATE
DATE SALESMAN
NAME OF AGENT
GENERAL STORE DEPT. STORE? READYMADES? HATS EXCLUSIVELY?
ARE OUR GOODS HANDLED LARGELY? EXCLUSIVELY IN THEIR GRADES?
STANDARD OF GOODS HIGH?

NEWSPAPER ADVERTISING SEND US COPIES OF LOCAL NEWSPAPERS IF POSSIBLE
NEWSPAPER ADVERTISING USED? IN LARGE OR SMALL WAY?
OUR CUTS USED? IS THE ADVERTISING GOOD?

GENERAL ADVERTISING ARE OUR POSTERS USED? GOOD LOCATION?
STREET CAR SIGNS USED? OUTDOOR SIGNS? CAREFUL IN THE DISTRIBUTION OF
ADVERTISING MATERIAL? IS ANY MATERIAL WASTED? WOULD AN INCREASE OVER
AMOUNT REGULARLY SUPPLIED BE PUT TO GOOD USE? SHOULD YOU LIKE THE QUANTITY
SUPPLIED? WHAT IS THE OPINION OF MATERIAL FURNISHED? EFFECTIVE?
INEFFECTIVE? IS THE WINDOW TRIMMING GOOD?

REMARKS GIVE US JUST AS MUCH INFORMATION AS POSSIBLE ABOUT LOCAL ADVERTISING SITUATION, COMPETITION, ETC. AND WHAT AID WE CAN RENDER MERCHANT IN AN ADVERTISING WAY

NOTICE TO SALESMEN CAREFUL ATTENTION ON YOUR PART IN ANSWERING ABOVE QUESTIONS WILL ENABLE US TO SIZE UP THE LOCAL SITUATION, AND GIVE BETTER ADVERTISING SERVICE THAN BY DIRECT CORRESPONDENCE WITH MERCHANT. CO-OPERATE WITH US BY GIVING ACCURATE INFORMATION THIS BLANK IS TO BE FILLED OUT ONLY FOR TOWNS WHERE WE HAVE LOCAL AGENCY ALREADY ESTABLISHED

FORM IV: This blank is used by salesmen to report advertising conditions in each town. The questions cover all the kinds of matter used by the retailer

placed. The imprint list of all jobs sent to the printer is shown in Form II. As fast as the quantities ordered are received, they are checked on Forms I and II.

When the dealer's goods are about ready for shipment, notification is sent to the advertising department, and that particular dealer's supply is immediately boxed and sent to the shipping department, there to be for-

warded in the package with the goods.

After the advertising matter has been supplied to the dealer, how is the manufacturer to know whether this material which has cost him many dollars is being rightly used and not wasted?

Every traveling salesman is provided with a supply of blanks similar to Form IV, one of which it is his duty to fill out carefully and mail to the house from every town he makes on his trip. If a dealer has been supplied expensive signs for tacking on trees, fences and barns, and he has not tacked them up, this record will show it, and the next time he requests advertising material he will be asked why he has not used that already supplied him.

The system outlined here furnishes the dealer just the advertising matter he desires, as indicated by him in black and white. After the material has been shipped, the use of Form IV affords a means of determining whether the material is being used as it ought to be. With slight changes, the plan can be very readily adapted to any line of business.

THE *highest measure of selling efficiency is reached when producer and retailer work together to supply and enlarge the demand for an article from which they both profit.*

Philip W. Lennen
Advertising Manager, The Royal Tailors

XXIII

FILING METHODS FOR CUTS AND COPY

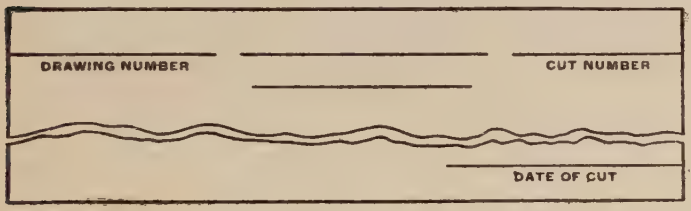
By M. R. D. Owings
Vice-President, M. Rumely Company

DRAWINGS and photographs from which engraver's plates have been made—usually designated as "cuts"—are ordinarily treated with scant care when they have served their original purpose. While the average advertising department usually makes some effort to file such pictures and plates in more or less accessible form, it seldom observes a system that is capable of expansion. The result is that the filing arrangements that are adequate at the time the system is established become clogged as material accumulates—a condition due not only to the constant addition of new pictures and cuts, but also to a lack of system in relieving the files of dead material. The time ordinarily spent in an advertising or printing office in looking up cuts and pictures represents a substantial loss when estimated in shillings and pence, and is a waste that can be avoided with little effort.

Drawings, as a rule, are bulky and valuable. When they are wanted, they are usually wanted at once. Hence they should be protected from dust and from possible defacement by rubbing against other surfaces, and they should be filed systematically so that they may be readily found. One well-organized advertising department has solved its problem in a satisfactory way.

Every drawing is numbered and placed in a large manila envelope, seventeen by eighteen inches in size. On the outside of each of these envelopes, in the upper right-hand corner, it places the same number as on the picture which the envelope contains. The envelopes are filed in numerical order on shelves, so that the number is on the corner at the top near the outside for easy reference. The flap on the heavy envelope is also on the outside edge, so that the drawing may be slipped out without removing the envelope. Extra large or expensive drawings are kept in a special case.

When the drawings are taken from these containers, a small slip (Form II) is made out. On it the drawing is charged to editor, engraver, or whoever receives it. These slips are filed in a small follow-up box in numerical order. They indicate at all times how many and what drawings are not in the regular file, and where

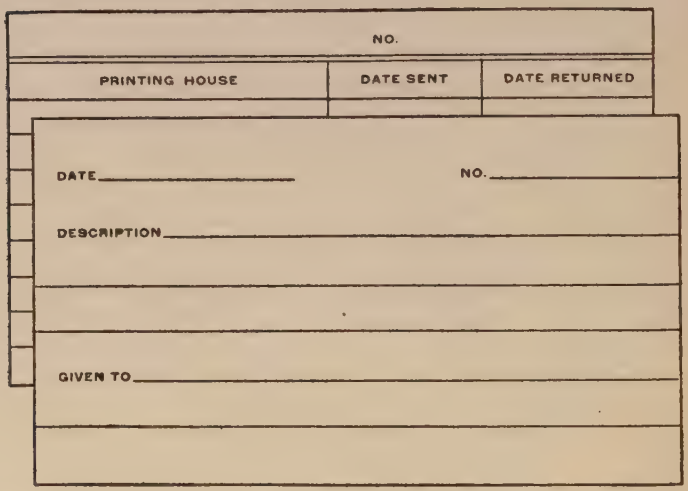


FORM I: On this card a proof of each advertisement used is pasted. The file numbers help to identify the cut in case it is necessary at any time to refer to it

they are. Duplicates of these slips may be placed in the large envelope so that reference to the follow-up file is not necessary.

A compact, combined record of each drawing and cut is kept on a card, nine by twelve inches, which is placed in a vertical file (Form I). Each record is given two sets of consecutive numbers, one in each upper corner.

One is the number stamped on the back of the cut, the other is a duplicate of the number attached to the original drawing. These numbers are printed on



FORM II (front card): Whenever a drawing is removed from the files, a card like this records the fact. Form III (back card): A record of cuts sent to the printer

gummed canvas and are pasted on the upper right-hand corner of drawings. The date cut was made is entered at the bottom—an important point in this business because improvements and changes in the product are being made constantly. The date alone often tells at a glance whether or not the drawing or cut is suitable.

In the center of this record sheet (not shown on Form I) is a proof of the cut. This, together with the description at the top, adequately describes the cut and the drawing, or the photograph. The written description of the picture and cut is first obtained on a small "description slip" (Form IV), which is attached to the

"record sheet" and passed to the man who ordered the cut. He answers all questions that are asked on the slip. A typist then transfers this description on the regular record sheet (Form I). The main value of this "description sheet" is to make sure that a terse description is prepared for each record sheet.

Then the record sheet is ready to file. In this business the files of these sheets are subdivided according to the kinds of machines, their parts and scenes showing their uses, so that all illustrative material on hand for whatever copy is being prepared may be easily found.

This file of "record sheets" is revised semi-annually. When it is decided to destroy a cut or the drawing, the

DRAWING NUMBER_____

KIND OF MACHINE_____

MAKE_____

DETAIL DESCRIPTION_____

PHOTO RECEIVED FROM_____
GENERAL AGENCY

IS CUT OBSOLETE?_____
YES OR NO

FORM IV: The "description slip" which contains a detailed record of every cut. From this data the information for Form I is secured

record sheet is so stamped. This stamp must be approved by the department head. When the cuts and drawings are destroyed, the record sheets become "obso-

lete'' and are filed in a separate vertical filing case with the same subdivisions. This keeps down the bulk of the live file and saves the copy writer's time when looking for available illustrations.

Form III is a small card record of individual cuts that are in the hands of printers. These records are filed numerically and serve the same purpose as the small follow-up cards on drawings (Form II). They show when the cuts were sent to the printer and when they were returned. In addition, a rubber stamp is used to assure the return of cuts from the printer.

This stamp is attached to one sample copy of the catalog or leaflet. This copy is then used to check the return of cuts used in printing. When a cut is returned and checked in this sample copy, the card (Form III) is taken from ''sent file'' and placed in a ''cuts returned'' file. When all the cuts are returned and checked in the sample copy, it is filed. To make sure that cuts are promptly returned, a form letter is sent to the printer as soon as a job is delivered, which emphasizes the need of having everything back as soon as possible.

ADVERTISING *can be looked on as the merchant's Business Insurance in that it increases the immediate value of his business, and at the same time builds for his store an impersonal "good will," which is not dependent on his individual effort for maintenance.*

—Ben B. Hampton

XXIV

HOW PUBLISHERS HANDLE ADVERTISERS' CONTRACTS

By George L. Stephens

TO HANDLE properly and systematically the great amount of advertising copy which comes into the publishing offices of a newspaper or magazine, a most complete set of records and directions is necessary. From the time the crude copy is received until it has been put into shape in the composing room, corrected, approved by the advertiser, assigned its place in the forms and finally billed out, every move it makes must be recorded. Two sets of cards and a small book may be made to hold all the required particulars and to furnish so simple a set of records that the progress of any piece of copy may be determined very quickly.

The first of these records is the advertiser's contract card, which is filled out immediately upon receipt of the order from the solicitor or through the mail. This card (Form I) contains all the details of the contract, the name of the advertiser and of the agency through which the contract was made, the space and position the advertisement is to occupy, and the value of the space. All this matter can be filled in from the original order, and once it has been posted and the card filed alphabetically it is not again brought into use except for reference until the billing is commenced.

The monthly record book (Form II) is brought into

even more constant service than the advertiser's contract card, and follows the advertisement through the composing room and into its position in the finished magazine.

To assist in rapidly calculating at any time the amount of space that has been filled, the book is di-

ADVERTISER'S CONTRACT RECORD

BILL TO PARTY MARKED X

NAME OF ADVERTISER J. B. Smith

ADDRESS 741 State St, Chicago, Ill.

AGENCY Lord & Thomas

ADDRESS Trude Bldg, Chicago X

CONTRACT 8/1/07 - 3 pages in 1 yr. com. with 1 page in Oct. '07

POSITION

REMARKS

MONTH	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
SIZE OF SPACE										224		
VALUE OF SPACE										125.00		
BILL SENT FOR SAME										8/30		

FORM I: This card contains all details of the advertiser's contract, the name of the advertiser, the agency and other information arranged in compact form

vided with a thumb index at the bottom into pages, halves, quarters, eighths and miscellaneous sizes, with the lines in each division numbered consecutively. Thus, a glance at the number of the last line filled out in each section will, with a simple bit of calculation, show the number of pages of copy to date. Each line in the book is a record of one advertisement and is divided into spaces showing the name of the advertiser, whether the advertisement is received as copy or cut, date received, key, date when the copy is sent to the composing room, when the proof is returned to the advertising department, when a proof is sent to the adver-

tiser and when it is finally returned by him.

The third form necessary to the handling of the advertising copy is the compositor's ticket (Form III). This is filled out upon receipt of the copy and shows the name of the advertiser, size of space, kind of cut used, if any, key, number of proofs wanted, position, and detailed instructions for setting.

When the proofs have been approved and returned by the advertiser or agency, they are cut out closely and pasted on sheets of paper in page form for the guidance of the composing room in making them up. Great care should be exercised in the arranging and pasting to see that all positions are correctly given and that there will be an equal number of right and left-hand pages. After the small advertisements have been made up and O.K.'d by the advertising department they

OCTOBER

	ADVERTISER	POSITION	COPY CUT	DATE	KEY	COPY TO COMPOSING ROOM	PROOF FROM COMPOSING ROOM	PROOF TO ADVERTISER	PROOF RETURNED	CHECK
1	J B Smith	Right hand	c/o	9/21	741	9/22	9/24	9/24	10/3	✓
2	Gillette Sales Co	Right hand	Plate	9/22	825			9/22	10/4	✓
3										
4										
5										
31										
32										

FULL PAGES | HALF PAGES | FOURTH PAGES | EIGHTH PAGES | MISCELLANEOUS PAGES

FORM II: The monthly record book of information covering every advertisement and appearance, with its position and all other data needed to keep track of the business

are sent to the electrotype foundry together with the approved full pages. Then proofs of all the pages are pasted up into forms of sixteen, thirty-two or whatever is required by the pressroom.

By the time the advertisement reaches this stage the

three records of its progress are complete. The composition instruction ticket has served its purpose and has been filed away with the copy. The bill having been

ADVERTISING DEPARTMENT

INSTRUCTIONS FOR COMPOSITION

DATE Sept 21

ADVERTISER J. B. Smith

SPACE 8 inches D C S/C

ELECTRO HALFTONE X ZINC

KEY 741 State Street

NUMBER OF PROOFS 12

POSITION Right hand on rear

INSTRUCTIONS FOR SETTING Set on Caslon body, Caslon Bold display with four point border

SIGNED O.S.

ADV. DEPT

FORM III: This is the compositor's ticket, and contains complete instructions for the composition of the advertisement designated

sent to the advertiser, the final entry for the month is made on the contract card. The monthly record book is checked up, showing that all the advertisements have gone to press, and the book is filed for reference.

IT IS *one thing to attract attention, to amuse, to entertain, to satisfy the artistic sense, to divert with the performances of the rhetorical gymnast—and quite another thing to convince the reader and to cultivate in him a new want.*

—Truman A. DeWeese
Advertising Director, The Natural Food Company